




## FAC-SIMILES

OF TILE

## MINIATURES AND ORNAMENTS

of

ANGLO-SAXON AND IRISH MANUSCRIPTS.

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" Scribtori vita eterna; Legenti pax perpetua: Videnti felicitas perennis; Ilabenti possessio cu salute; Imen Do gracias; Ora pro me: Ds tecum.

> Gonpels of Treves, foll i.
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## MIRIBLE IS ARE THE SCULITURED PRODUCTIONS OF GREECE INI RONE, INI)

expuisite as are the ornamental designs of the wall-paintings of Herculaneum and Pompeii, it must be admitted that there is an element in the artistic productions of ruder tribes which is wanting in the works of more highly cultivated nations, amongst whom the power of representing the human form, either by the chisel or the pencil, or of depicting human events, is necessarily the result of careful study and of a highly artificial state of socicty: This dement consists in the excessive elaboration of ornamental details, often exceedingly minute, but nevertheless frequently so arranged as to afford fine broad effects in a manner which might scarcely be supposed possible, and which often, indeed, seem to be the result of accident rather than of design. India and China in the East, and the claborate productions of the South-Sea Islanders, may be referred to as instances of this power of producing excellent effects from minute int well-arranged details; and it is precisely this peculiarity which renders the study of the Manuscripts and other relics of the carly Anglo-Saxon and Irish schools so interesting to the Art-student.

The work now sulmitted to the public may be regarded as constituting the first chapter of a History of the Finc Arts in this kingdom, extending from the Roman occupation of Great Britain to the Norman conquest. To many, this "dark age" will scarcely be supposed to afford materials for such a bistory; and indeed, with the exception of a very fow cxamples given by Strutt, Astle. Shaw, and Humphreys, scarcely any opportunity had been afforded of judging of the marvellous beauty and excessive intricacy of Anglo-Saxon and Irish MSS., until the publication of my " Palcographia sacra pictoria" in $18+3-5$, in which many plates were devoted to these marvels of Art.

If the earliest Manuscripts of Greece and Italy still in existence be examined -of which the splendid work of Silvestre contains so many entire-paged examples,-it will be at once seen that, until the eighth century, it was the custom to write the whole volume in uniform-sized letters, the first initial leeing plain, and not at all, or but very slightly, larger than the rest, the first two or three lines being only distinguished by being written in red letters; and if the volume was ornamented with drawings, of which instances are of the greatest rarity, they were illustrations of the suljects of the text, executed in body-colours, and intercalated into the pages in their proper places, rarely, if ever, occupying entire pages. On the other hand, the earliest of the fine MSS. executed in these islands of which we have any knowiedge, have the first few words of the chief divisions of the volumes written of a gigantic size, occupying
entire pages, which are filled with ornamental details; whilst the illuminations aloo occupy whole pages, and are sometimes entirely composed of intricate ornament alone.

In addition to these peculiarities, the study of these works has incontestably proved that, at a period when the pictorial art may be satid to have been almost extinct in Italy and Cerecee, and indeed scarcely to have existed in wher parts of Europenamely: from the fifth to the end of the eighth century;-a style of Art had been originated, cultivated, and brought to a most marrellous state of perfection in these islands, alsolutely distinct from that of any other part of the civilized world, and which, having been carried abroad by numerous Irish and Anglo-Saxon missionaries, was adopted and imitated in the schools founded by Charlemagne, and in the monasteries established or visited by the former, many of which, in after-ages, became the most famous scats of karning.

On this sulbject, Mr. Digly Wjatt, one of the most accomplislacal of living artists, olserves, that "in delicacy of bandling and minute but fauleless execution, the whole range of palwography offers nothing comparable to these early lrish MSS., and those produccal, in the same style, in lingland. When in Dublin some years ago, 1 had the opportunity of studying very carefully the most maricllous of them all, the 'Book of Kiclls, some of the ornaments of which I attempted to copy; but broke down in despair. Of this very work, Mr. Wiestwood examined the payes as I did, for hours together, without ever detecting a false line or irregular interlacement." Irom this extraordinary volume four entire pages are represented in this work; whilst the libraries of London, Lambeth, Oxford, Cambridere, Durham, Lichficke, Salislury, Dublin, Paris, Roucn, Boulogne, St. Gall, Milan, Rome, Copenhagen, Stockhohn, U'trecht, St. Petersburg, Darmstadt, Carlsruhe. Munich, \&e., have been examined and, more or less, laid under contribution for materials.

In a memoir "On the distinctive Character of the V'arious Styles of Ornamentation employed by the early. British, Inglo-Saxon, and Irish Artists," which 1 published in the toth volume of the "Journal of the Archacological Institute," in 1853. and in an article on Celtic ornament, pmblished in Owen Jones's "Crammar of Ornament," I have enterel at some length on the bistorical facts bearing on the sulject, and have illustrated the various modifications of ornamentation adopted by our native artists, with especial reference to their exclusive employment of each of them. These different kinds of ornament are formed, -
ist. Simply by the use of dots, generally in different coloured inks.
and. By simple lines, straight or curved.
3rd. B) the step-like angulated pattern.
th. By the Chinesc-like $Z$ pattern.
5th. By interlaced ribloons.

6th. By interlaced zoomorphic patterns; and
7th. By the various spiral patterns, which are by far the most characteristic of the whole. ${ }^{*}$

I shall therefore in this place confine myself to the question of the origin of these peculiar styles of ornament which are described in the two memoirs above mentioned, and which are so extensively illustrated in the plates of this work.

To suppose that (occurring, as they do, alpundantly in manuscripts, stone monuments, ivory carvings, and chasings of the precious metals) these systems of ornamentation had their origin in Byzantium, where nothing analogous in any of these materials, of a contemporary or earlier date, has ever been seen, is, it must be allowed, somewhat illogeical. The same observation may be applied also to Rome, from whenee it has been affirmed not only that the early artists of these islands derived their inspiration, but that even one of the finest of the Irish crosses had been lsought from Italy! During a reeent wisit to Rome, Ravenna, \&.c., I especially directed my attention to the solution of this question, if possible, by a careful study of the existing remains of Early Christian Art, some of which, especially the earliest Mosaics, must doubtless have been seen by our Anglo-Saxon and Irish pilgrims, so many of whom are recorded to have made even frequent visits to Rome, as well as to the Holy Places of the East. My search, however, was in vain; and I returned home more than ever convinced that the peculiar styles of our carliest works were claborated in our own ishands, and I now venture to assert that no monument or Art relic of a date previous to the ninth century can be produced in which thes; and especially the spiral pattern, are introduced, the execution of which cannot be satisfactorily shown to have been dependent on the teaching of some of our missionaries.

Again, it may be observed that the carlicst of the scuiptured Christian stones of W'ales exhibit the same system of ornamentation, as well as the same style of writing, as the lrish manuscripts, which are, in all probability, of a somewhat more recent date. $\dagger$ This fact, together with the traditions of the early: British Church, which are too mumerous and too probable to allow us to consiker them to be entirely without foundation, appears to be of sufficient importance to throw doult upon the assertion that the style originated exclusively in Ireland. On the ether hand, to affirm as Dr. Rock, from the Roman point of view, has done, that " Britain taught Ircland a peculiar style of seription and ornament," appears by no means eapable of proof; whilst his statement, "that although some beautiful samples of sur British MSS. were taken over to Ireland, the Irish never

[^0]wrin from the Roman on the Romanos 院itish and Chris tian British or Anglu-S.axon periods. The Roman inscriptums in Waler, is is alse the case wuth the humelrets of other Roman inscriptions found in other parts of this hingelom. are entirely phyan. Christianity cannot be clearly detected on one of them. On the centmary; the Romano- British inseriptions of Wales are ofeen marked with the cross.
made any progress in the art of illuminating＂（Church of our Fathers，1 Pp．275，278） must be considered as erroncous，and which the plates of this work will sufficiently disprove．That in both islands these arts followed the introluction of Christianity scarcely affords a solution of the difficulty；since that event itself，as weil as the source from which it was derived，is still a questio zwate：although the fact of there being a church in Britain long previous to the coning of St．Augustine cannot be questioned；whilst the assertion of Venerable Bede，that the early British Church differed in no respect from the 1rish，sufficiently accounts for the identity in the styles of ornamentation practised in looth parts of the kingdom．

The cl．ums of Scandinavia to be regariled as the originator of the peculiar Hiberno－Saxon styles merit but few remarks．That there are many carved stones in different parts of these islands bearing Runic inscriptions，and elaborately ornamented with the same designs as the MSS．，has given rise to the popular idea that these latter are of Scandinavian origin，and the name of Runic knotwork bas been indis－ criminately applied to them，as well as to the uninscribed and truly Irish or Anglo－ Saxon remains．That this is only a popular fallacy will be admitted，when we recollect that the Northmen did not visit these islands till long after our native Arts had been brought to perfection；and，on the other hand，that it was from this kingdom that Scandinavia was christianizel，the mother Church of Denmark，at Roeskilde，having been erected in the eleventh century by Bishop William，an Anglo－Saxon，confessor of Canute the Great：whilst the Netrop：3litan Church of Sweden，at Lund，was also founded by Englishmen in the early part of the eleventh century．Norcover，it is to be observed， that although the numerous ornamented monumental stones of Scandinavia exhibit inter－ laced ribbons，often terminating in the heads of lacertine animals，and interlaced patterns occur to a great extent in the carved woodwork of the earliest Swedish churches，we never meet with the more characteristic Anglo－Saxon ornaments；namely，the Z－pattern or the special spiral ornament．Of spiral patterns，indeed，many instances are given in the phates of the great Danish Collection of Antiquities at Copenhagen，both of the 13ronze and Iron ages，pullished by Worsaac；but it will be at once observed that in all these the whorls are consecutive and of equal size，connected together like the letter $n$ ； whereas in all the most characteristic of the lrish and Anglu－Savon works，the spirals are not consecutive，but extend over wider surfaces，so as to form diapers：that the whorls are invariably of different sizes，and that the spires are connected together by being arranged like the tetter

Of the later metal－work ornamentation in which interlaced animals occur，of which examples are also given by Worsaae，I think I am justified in considering that this peculiar styte of ornament was rather borrowed by the Northmen from the Anglo－ Saxons，or，eren if that were not the case，that its origin in this country was entircly independent of Scandinavia．

There is still, however, a class of Ruman . Irt-work executed in this country with which the early native artists of Britain, at least, must surely have been acquainted, and which may be assumed to have influenced them in originating their peculiarly ornamented volumes, and especially the great decorated pages opposite the commencement of the Gospels. 1 allude to the Roman tessellated pavements, of which, even still, so many exist in this country: Here we find great masscs of ornament arranged in compartments, and in some we even see interlaced riblon-patterns geometrically arranged; whilst one very peculiar pattern, consisting of a series of interlaced circles, is precisely reproduced on some of the crosses of Cumberland and the Isle of Mlan; c. g., at Kirk Michacl (Cuming, pl. t, f. ta) and at Ballaugh (ibid., f. 2b). On studying the various examples of this pattern, it is evident that it is intended to represent two interlinked chains, formed of circles united together by a single bar, alternately interlapping over each other. These are, however, comparatively late monuments; and it must be added that not a single instance of such an ornament has been met with in the MSS. Again, if we carefully compare even the interlacements of the pavensents with those of the MSS., we see such a total difference between them, the latter being so intricate, whilst the former are so simple, as to lead us to doubt whether the artists of the MSS. obtained more than a general idea of ornamentation from these pavements, in which we look in vain for the other more characteristic designs of the Iliberno-Saxon works, such as the interlaced zoomorphic patterns, the Chinese-like Z.pattern, or the spiral scrolls. It must, moreover, be borne in mind that the Irish artists could not have had the Roman pavements as their models, since none exist in Ireland, where, indeed the Romans never set their feet.

It is not, however, only the MSS. executed in these islands previous to the tenth century which are so exceedingly characteristic and distinct in their style, since the later Anglo-Saxon artists developed, in the schools of SS. Ethelwold and Dunstan, an equally distinct and national style of ornamentation of a very gorgeous character, in which gold was profusely introduced, and in which conventional foliage is sery frecly used, but which still, in accordance with the old interlaced fecling of the preceding style, is made to intertwine with the framework of the pictures round which it is applied.

It cannot perhaps be denied that it was from the Frankish schools of Art that the idea of this peculiar style was derived, although it cannot be doubted that its elaboration in this country was carried to such an extent as to earn for it the name of "Opus Anglicum" on the Continent.

If we look at the great MSS. executed in the ninth century in the monasteries of Tours, \&c.,-such, for instance, as the Bible at the Basilica of St. Paul beyond the Walls of Rome, or the Bible of Count Vivien, written for Charles Ic Chauve, now at the Louvre, we find a great varicty of classical foliated designs: thus D'Agincourt has given, in his 45 th plate of Paintings, not fewer than seventy different patterns
of borders from the former volume, executed either for Charlemagne or Charles the Bald, all of which, save two, are composed of foliage and scrolls quite unlike anything found in our IIberno-Saxon books; and that these were derived from classical models can scarcely be cloubted, when the great intercourse between Charlemagne and Pope IIadrian is remembered. In like manner, the equally great intercourse between the Frankish and English Courts, consequent on the various royal marriages between different members of each," almost necessarily introduced into England the then fashionable style of Frankish ornament, whilst it assisted in disseminating on the Continent the greatly-admired style of the Hiberno-Saxon artists. If we look, however, at the still existing specimens of Carlowingian or early Capctian works of Art, executed during the ninth or tenth century, we shall find nothing which can be compared with the grand ornamental borders of the Ethelwold books, the nearest approach to them being the ornamental borders of the carved ivory diptychs of the Frankish school, in which conventional foliage is introduced, and, indeed, forms the naain feature.

Since the publication of my "Palxographia sacra pictoria," the character of the ornamentation of our early Art-works has been investigated or commented upon by scieral authors, to whose writings I can here only refer the student

Wilsos. "Prehistoric Annals of Scothnd."
Ktmaie. "Address delivered to the President and Members of the Royal Irish Academy, at their mecting. February 9. 1857 ;" also his "Hlore Ferales," published since his decease, by Mr, Franks.

H1. O'Neill. "The Fine Arts and Civilization of Treland," 1863; also "The Crosses of Ireland."
Ptikit. In the Appendix to the "Cromlech on Howth."
Dhey Wyatt "Art of Illuminating."
H. N Hespirkers. "The Hlluminated Books of the Middle Ages," and "The Art of Illuminating and Missal-Painting."

Dlsin (Ferd.). "Histoire de TOmementation des MSS.," l'aris, 1857 , lange 8vo., 143 1pp., with [llustrations, forming the . Ippendix to "L'Imieation de Jésus-Christ."
Matilie: (ll. Cithley). "Livre de Priéres, illustré à l'aide des ornements des manuscrits, classés dans l'ordre chronologique. Tome ii, Notice historique et Texte explicatif par Ferd. Uenis et B. Ch. Mathiea." Daris, 1\$62, 12 mo . A charming volume.
Waskik. "Kunstwerke und Kunstler in England und Paris," i. 134. iii. 241; also "Treasures of Art in England;" and Article in the Kiunsiblatt. No. 11, 18 March, 1850, translated in the Ulster Gourual of Airchicology, viii. p. 306.

Ktlek, Ferb, "Lbilder und Schriftauge in den Irischer Manuscripten der Schweizerischen Bibliotheken," in Frans. Zur Antig. Sos., vol. vii., 1851, translated, with Notes, by Dr. Reeves, in Cilster Yoarral of Archavlogy. vol. viii. p 227.
French (Glezkt ) ). "The Origin and Measing of the early Interlaeed Ornamentation found on Ancient Sculptured Stones of Scotland," \&ic., 8vu., 185 S: Manchester: Simms +
Sutakt "The Seulptured Stones of Scotand," a vols, folio, published by the Spalding Club. Sie especially the Appendix to vol. ii
Cersme (Rev. J. G). "The Kunic and other Monamental Remains of the fsle of Man." fto., $185 \%$
C Pextos Conver. Appendix (A. B. and C.) to "Report on the Fadera."
In order to render this work as complete a monograph of Anglo-Saxion and Irish Art as possible, I have added descriptions of all the ornamented manuscripts with which I am acquainted, of which I have not been able to give fac-similes, and

[^1][^2]have, morcover, given an Appendix, containing a serics of descriptions and figures of contemporary objects of Art cxccuted in these islands, in stone, metal, ivory; \&.c., which serve to illustrate, in a remarkable manner, the Art of the Manuscripts. I have also in all cases referred to any pullished copies from the MSS., \&.c., in the works of other authors, whereby the student may the more casily be cnabled to examine the designs, although he may not have access to the originals.

I have purposely excluded from this work those Frankish MSS., ornamented in the Hiberno-Saxon style, to which the name of Franco-Saxon has been applied. The grand Bible of St. Denys, of which forty leaves are in the British Muscum (see Humphreys, "Illum. Books," pl. 6), the Gospels No. 257 of the Bibl. Impériale, Paris (see two fac-similes in "Les Arts somptuaircs"), and the Psalter of the Leipsic Library (Hefner, "Trachtenbuch," pl. 83), are amongst the most beautiful of this class of MSS.

I have also purposely omitted many Anglo-Saxon MISS, which contain only one or but very few ornamental initials. Fac-similes of several of these will be found in the "Noureau Traité de Diplomatique," and the works of Hickes, Astle. Strutt, Silvestre, and Shaw, and in my "Palxographia sacra pictoria." I must, howerer, allude to the Boclleian cighth century MS. Commentary on the Book of Job (No. 42 ()). which has furnished the beautiful initial at the commencement of this $\ln$ troduction. and which has been selected on account of its peculiarity, arising from the introduction of conventional foliage, of which scarcely any other examples at this carly period can be found in our MSS.

In almost every instance the fac-similes from the original MSS. for this work have been executed by myself, with the most scrupulous care, the majority having been made with the assistance of a magnifying-ylass, and the plates have been produced under my especial direction and constant supervision; so that I may in conclusion venture to express the hope that my work may be regarded as a humble rival of the grand but enormously expensive work of Count Bastard on the Miniatures and Ornaments of early French MSS.

## LISTE DES PLANCHES,

## AVEC DES REFERENCES A LEUR DESCRIPTION DANS LE TEXTE.

    Titre imprime en or et argent. sur fond de
        pourpre, à limitation de quelques pages du
        MS. Royal, 1. E. vi. (Musce Breannique)
    1. St. Mathien, avee le commencement de IÉvangile de St. Mare ( \({ }^{\prime} \mid=\) on \(I \mathrm{X}=\) Siele). Daprès le Coder arreres de stockholm
    2. Commencement de thistoire Evangclique de St . Mathicu, ch. i. V. $: 8$ (VIJ on Vill ${ }^{\text {mu }}$ Sicle), d'aprets le meme MS
3. David et ses compagnons, textes et lettres intiales 1) après Ie Prautier dit de St. Augrustin (VII ${ }^{\text {me }}$ Siccle). Bibl. Cott. Vesp. A. t (Musce Brit.)
4 Symboles des SiS. Mathieu et Marc, avec page à omements (VII= Siècle). D'apri's les Evangiles dits de Durrow, Collége de la Trinite à Dublin
4. Symboles des 5 S Luc et Jean, avec page à ornements, d'apr's les mémes Évangiles.
5. Commencement des Evangiles de St Mare ef de St. Luc, et page à ormements, d'après les mémes Evangiles
7 Trois pages it ornements des nemes Fivangiles, 20
S. La Généalogie de Jésus-Christ (VIIte Siecle). Wapres le livre dit de Kells. College de ha Trinité, 1 Yublin.

- Les Symboles des quatre Fivangélistes, dapres Ic meme MS.25

10. St. Mathicu, d'après ic méme Ms.
11. La Tentation de Jésu-Christ, d'apré le uine MS. 25
12. Page à Ornements (environ A.D. 710). Daprès les Evangites dits de Lindisfarne (Musée Britannique)
13- SL. Mathieu, d'apris les metmes Évangiles

Pric The

23 St. Dare, et Symboles Eivangélistiques (V111 $=$ ou $1 X^{m}$ Siecle). [)dprís les Evangiles de St. Chad. Cathedrale de Lichfield

24 Sis. Mathicu et Jean, avec texte (V'JI an Sitcic). 1) aprés le livre de Priéres, Bibliothéque pulslique, Cambridge
35. Commencement de IF:vangile de St. Mathieu (V1I1 me Siecle). D'après les Évangiles de St. P'étersbourg (St, Germain des Prés, 108) 52

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26. Un Evangèliste avee les Symboles Évangélistiques, et texte de St Mathicu, ch i v is (VIII ou $1 \mathrm{X}^{\text {er }}$ Siécle). Draprès le MS. dans la Hibliothèque de Si Gall, Ciod. No. $\$ 1$
27. Glorification de fésus-Christ, avec page à Ormements, dapre's le méme MS.
28. La Cnucitixion, avee le commencement du Peuston fiak ( $1 \times{ }^{m}$ Sijécle). D'après le MS. de St. Gall, Nos 1395
29. Commencement du I'sautice, et P'saume 149 (VIm ou $\mathrm{I}^{*}=$ Siecie). Drapri's Ie Isauticr Cottonien actucllement dans fa libliothéque publique dUtrecht
30. Vietoires de David sur Goliah et be lion, avee le commencement des Psitumes i et $102\left(1 \mathrm{X}^{=0}\right.$ Sièele). 1)'apris le Psautier du Collége de St. Jean. Cambridge
31. Frontinpice, commenecment, et lettres initiales du Traisé sur la Virginité, de l'Évéque Althelm ( $\mathrm{X}-$ Siecle). dass habliothèque Archiépiscopale de Lambeth
32. La Nativite, I'Ascension, et la Glorification das satuveur. avee des Signes Zodiacaux (fin du $1 \mathrm{X}^{\text {ne }}$ siecle). Diaprès le l'sautier du Rui Athelstan. Musce Britannique

33 Figures allegoriques de la Vie et de la Mort, et Computation l'aseale ( $\mathrm{X}^{\text {ar }}$ Siecle) Disprès le Missel de l'Êvêque Léofric. Bibliothèque Bod. Jeienne. Oxford
34. Lettres Initiales ornementales (de la seconde moitic du $X^{*}$ Sièele). Dapris le Codex Vossiames. Bibl. Bodl., Oxford .
35. Commencement du Paume 119, et Signes 7.0 diacaux ( $\mathrm{X}^{-r}$ siecle). Dapre's le Pmutice Lation de la libfiotheque de la Cathédrale de Salisbury
36. Le Verbe Inearné, et commencenent de lit: angile de Sit. Jean (fin du X Siecle). W'aprés les grands fivangiles Latins de la bibliotheque publigue de Bualogne
37. David, avee des Jostruments de Alusique (environ A.I) Joco). W'apri's le grand Dsautice l.atin, Bibl. publ., Bunlogne
10.4
38. Commencement du Pautier, avee les Vietwires de Havill, diapres le methe Ms
46. Leus Femmes au Sépulere. avec St. Nichel et le Dragon (fin du .X Siècle). D'apris le Psautier Cottonien. Tiberius, C. vi., Mus. Brit. . . 118

47 Donation du Roi Edgar faite au Nouveau Monastère de Winchester ( $(1), 900)$ Dippés le MS. Cuttunicn, Vesp. A. viii., Mus. Brit . 130

4S. Sol et Luna, d'après le MS. d'Aratus (environ
(1). 975). . 1 S . Cottonien, Tilérius, B. v..

Mus. Brit.
49. 1.a Crucifixion, el commenecment du $101^{-\pi}\left(102^{*}\right)$

Arundel. No. 60, Mus, Drit
50. 5t. Dunstan (XI*e Siecle). Daprès le MS. Cot-
tonien, Claudius, 1. 3. Mus. Brit
51. Iflustratio is -

Fig , Waprees le livere de Kells . $\quad$ (9)
. 2 et 3. Haprès le Livre de Deir . So
.. 4 Naprès les Évangiles de St. Boniface ?
. 5 et 6. W.ypres le I'sautier Cottonien. lit. F. xi.

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- 7 et 8. Figures en Métal de la Crucifixion, ouvrage Irlandais . . 151 -1. Figures lieclésiantiques, d'apres ${ }^{2}$ le Cumhdach du Misuel de Sisw if?


## 1月7F UES PI.INCHE

2. |listratuons1tg a et 2 Cloche de St. Batrice3. Un Evangeliste, Japrés les Evangiles
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de Trèves
4 Couverture de livre, en ivoire, Limbourg. Belgique
5. 6, et 8 . Petites figures en métal sur la Chásse de St. Moodoc
7 ef 9 . Lettres Initiales dapre's Ihistoire Ecclésiastique de Bede. MS Cott. Tib. C. 2
10 Orrement circulaire, à devise spirale. Daprès les Evangiles diss d'Or de Stockholm

Fig. 1 Tête d'une Crosse Pastorale. Cathé. drale d.Aghadoc. Irlande
${ }^{2}$ Crosse Pastorale de Clonmacnoise
s.

Fig 3. Crosse Pastorale de Siz. Mčis
4 er 9. Figures emaillees sur le 1.1 de bronze de Sir P H. Dyke

5. Un compartiment de la Rosse de I Crosse Pastorale de Lismore i;
6. Symboles Évangedistiques, diaprés le Cumhdach des Evangiles de St Molaise
7 Sjmboles Évangélistiques, diaprès Ie Livre de Kells
s. Cassette d'Ivoire, Musce du Grand-Due de Brunswick
10. Symboles Évangelistiques, d'après le livre d'irmagh

L'ornementation du titre général est dessinée diaprés divers MSS. qui sont illustrés dans l'ouvrage, à l'exception des ornements circulaires, ceux-ci étant itnités de quelques fibula contemporaines

## LIST OF PLATES.

## HITII REFERENCES TO THEIR DESCRIPTIONS /.V THE TEIT.

Rale
Title-page, designed in imitation of severat of the purple leaves in the M1S. reg. 1. E. vi. (British Museum)

1 St. Matthew and the beginning of the Cospel of St. Mark (sixth or ninth century). Firom the Gulden Gospels of Stockholm

- Commencement of the Ciospel History of St. Matthew (ch. i. ver. 1\$), sewenth or eighth century: From the same
- David with his attendants, texts and initials. From the l'salter of St. Augustine (severthe century) Bibl. Colt. Vesp. A. I (British Museum)

4. Symbols of SS Mlathew and Mark, with urnamental page (seventh century). Wirm the fiospels of Durrow, Trinity College. 1) ubllin
5. Symbols of SS. Luke and Julin, with ornamental page. From the same Gospels
6. Beginaing of the Gospels of Sis. Mark and Luke and ornamental page. From the same Cospols

7 Three omamental pages. From the same Cospels 20
8. The Genealogy of Jesus Clirist (seventh cearury). From the Book of Kells, Trisity College, I)ublin 25
9. The Symbols of the Four Evangelists. From the same M1s.
10. St. Nathew. From the same MS. $=5$
11. The Temptation of Jesus Clirist. From the same MS.

12 Ormamental page (about $\mathrm{A}, \mathrm{D}$ ) 710). From the Gospels of Lindisfarne (British Duseum)
13. St. Nathew. From the same Gospels
14. Begiming of the Girspet of St. Luke (seventh century). From the MS. reg. I E vi. (British Muscum)
15. St. Nark (tenth, not seventh, centurs'). F.rum the same MS
16. Sit. John, with his Symbels (about A D. 820). From the Gospels of Mackegol, Bodkian Library; Oxford
17. Wavid as a Warrior (eighth century) From the Commetharies on the l'salms by Cassiudorus. "mana Bedre" in the Cathedral Library. Durham
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# ANGLO-SAXON IND IRISH MANUSCRIPTS. 

THE GOLDEN GOSPELS OF STOCKHOLM.<br>Plates I. and II.

TH1S magnificent volume may justly be placed at the head of those early Angln-Saxon Manuscripts which have the text written in Roman uncials or capital ketters.
The style of the drawings with which it is enriched, the grand initial letters, and the Anglo-Saxon entrics, combine to render this volume extremely interesting. It is preserved in the Royal Library of Stockholm, and consists of 192 leaves of vellum, measuring about sixteen inches by twelve and a half inches, and from the tenth leaf inclusive every nther folio is of a rich violet or purple colnur. It contains the Gospels according to the version of St. Jerome, but with valuable readings, and is written throughout in fine uncial letters of large size, closely resembling those of the purple Gospels of Perugia, $\dagger$ and the purple l'salter of St. Germain, $\ddagger$ of which fine fac-similes have been published by Silvestre and Count Auguste de Bastard. The text is written without any space between the words. In the white leaves the letters are written with black or red ink, gold being occasionally used for special words. In the coloured leaves gold is commonly used, occasionally also silver, and also red and white inks. Each page is written in double columns. The text commences, as usual in MSS. of the Vulgate, with the Epistle of St. Jerome to Pope Damasus, commencing "Novum (written Nousm) opus," \&.c., the first word being formed of large size, and ornamented capitals, the O being inscribed in the middle of the central stroke of the initial N . This is followed by the Preface of St. Jerome, commencing, "Phures fuisse qui evangelium," \&ic. On leaf + commence the "breves causx," or summary of St. Matthew's Gospel, beginning "Nativitas jhu xp$\overline{\bar{i}}$; magorum munera; Occultatio ihu; infantes occiduntur," \&c. Then follow the Euscbian Canons upon eight pages, inscribed between columns with roundel arches adorned with various ornamental lines and drawings of animals, and with the figures of fourteen saints and martyrs, represented in a profusion of various colours.

On the verso of fol. 9 is the full-length figure of St. Matthew, represented in my first plate, from a fac-simile made for this work by a skilful artist at Stockholm, under the direction of the Rev. W. Ellison, the British Chaplain at Stockholm, to whom I am indebted for a detailed account of the volume.

[^3]manuscrijt, which I had the pleasure to examine at Perugia in April, 1866 , is writen un very thin vellum, quite unlike that used in ont purple Anglo-Saxon manuscripts. ; ${ }^{\circ}$ p. cit., iii. pl. 43. div v.

The opposite leaf (fol, to r.) contains the commencement of the Gospel of St. Matthew, the opening of the historical portion of the Grst chapter, "X Xi gencratio," \&e., forming the principal page in the volume, represented in my scoond plate, copied from a very claborate fac-simile made for 1 ). Chambers, Esq., to whom I am indelted for its use for this work, corrected by notes from Mr. Ellison. The Gospel of St. Matthew terminates on fol. 65, and that of St. Mark commences at fol. 63, ending at fol. 93. It will be seen, from my fae-simile at the foot of Plate 1 , that the frrst words of this Cospel are written in the ordinary text of the volume, the initial I being only slightly enlarged and lengthened into a J carried below the line. In this respect 1 would invite a comparison between this fac-simile and those of the same passage from the two Cospels of St. Augustine, given in my "Palxographia sacra pictoria." The question also arises whether all the four Gospels may not have been originally written in the same manner, and the ornamental page of St. Natthew's historical introluction subsequently adked. The Gospel of St. Luke extends from fol. 97 to 149 , and the verso of fol. 150 is oecupied with a full-length figure of St. John and his eagle under a rounded arch, in the same style as the figure of St. Matthew.

The interest of the volume, so far as the object of the present work is concernexl, arises from its agreement with, or variance from, the other early Anglo-Saxon and lrish manuseripts of the Gospels. And first as to the text, which differs from most of the latter in containing the Vulgate instead of the Italic or mixed versions employed in them : on the other hand, the ornamentation of the commencement of the Epistle of Pope Damasus, the Eusebian Canons, and the commencement of the historical instead of the genealogical part of St. Matthew, chapter 1, indicate the work of a native caligrapher. Professor Stephens, who has had repeated opportunities of examining the volume, assumes it to be a "master-piece of ancient Italian art, probably not later than the sixth or seventh century:" That the text may have been written by an Italian scribe, or by an Anglo-Saxon who had studicd Roman caligraphy, is most probable; but, as in the l'salter of St. Augustine, the introduction of Anglo-Saxon details, even to the extent of whole pages, sufficiently shows that portions of the volume are ummistakably Anglo-Saxon.

If we now turn our attention to the two great miniatures of St. Matthew and St. John (the former represented in Plate 1), we observe a grandeur in the design which no early Italian manuscript of the Gospels possesses, and which, in some respects, might be regarded as Byzantine, were it not for the fact that no Greek manuscript of this early period hitherto described exhibits such representations of the sacred writers, The miniature of St. Matthew before us represents the saint seated on a red cuslaion upon an ornamental high-backel chair, the framework of which is ornamented with interlaced riblon patterns of the genuine Celtic character.* The saint, wearing a pale blue upper, and a red under garment, extending to the feet, has the upper part of the head tonsured (as is also most singularly the ease with his angelic symbol). Ile wears long moustaches and a forked beard. Ilis right hand is engaged in giving the benedietion in the Eastern manner, by extending the first and second fingers and closing the third upon the extremity of the thamb (as is also) done by the angel). Ile also hokls in his left hand the roll of his Gospel, commeneing with the words "Liber generationis jhu," whilst the angel holds the volumen or square book of the Gospels. The Evangelist is represented as wearing sandals, and his head, as well as that of the other figures

[^4]in the drawing, is surrounded hy a plain grolken nimblus. On either side of the Saint, hanging from a rod extending between the capitals of the arch, are two large curtains, such as were used in hot climates to keep out the heat from churches, \&.C., looped up to the marble columns on either side of the picturc." The capitals of these columns are plain, but each is surmounted by a circle enclosing the half-figure of a saint (beardless, as is also the angel), one of whom hedds a roll, and the other a volume. The arch itself is ornamented with a pattern which seems borrowed from mosaic-work, formed of two white undulated lines, the enclosed spaces formed of bars of plain colours gradually increasing in depth of tint and dotted with white spots symmetrically arranged. We shall in tain look for such an ornament in any true Celtic work, but instances somewhat similar occur in early Carlovingian manuscripts, as in the Evangelistiarium of Charlemagne at the Louvre. Another peculiarity to be noticed in this miniature, found alsu in the Gospels of St. Augustine at Cambridge, is the introluction of plants and follage representel as growing at the bottom of the picture, of which I was much struck with the recurrence in some of the luillings, at Pompeii, where the artist seems to have aimed at giving a natural effect to his internal decorations of the apartments.

The miniature of St. John is treated very similarly to that of St. Matthew. The upper part of the arch is marked with thin lines arranged sonewhat like scales. The eagle (by no means ill drawn) holds a very large open book in one of his claws. The two circular discs alrove the capitals are occupied by a spiral patternt (see Plate 52, fig. 10), especially Anglo-Saxon in character, resembling the enamelled discs which have been oceasionally, discoverel. (Arch. Fourn, i. 162 ; Fourn. of Arch. Ass, iii. 282.) The transverse bar is on the contrary ornamented with a classical ornament, and the framework of the chair with a flowing arabespue. This Evangelist is represented as young, without a beard, but with the tonsure like St. Matthew. His right hand is in the act of beneliction, in the same manner as St. Matthew; with his left hand he holds an open bork. His upper robe is seen on both shoulders, and descends in the middle of his figure between his feet, as well as on his right-hand side. The curtains are marked with several large circles, each surrounded by a row of smiall dots.

In the exccution of these two remarkable miniatures the flesh-tints of the face are gradually shaded, and the colours well preservect; the lips are dark red; the hands and feet are pale flesh-tintel, with strong black outlines; the outlines of the face are haril and black; but in the drapery, dress, and cushion, the folds are indicated by darker lines somewhat graduated off, and not by simple decided black or darker lines of the local colours. If we compare these miniatures with any of those contained in the sulbsequent plates of this work, whether with those emanating from the pure Irish school, or the remarkable ones contained in the Cospels of Lindisfarne, we shall be convinced that they must have originated in a totally different school. In the Gospels of St. Augustine at Camloridge, however, we find a drawing of St. Luke, so similar in its yeneral design, as well as even in its artistic manipulation, as to prove that a

- The rotk for the support of these curtains still remain, in sifk. in a few of the oldest cluarelzes in Italy: The heavy flat curtains, sometimes of leather, now in use. and vulgarly called "Baly-crushers," are a moudern contrivance.

I consider that the introduction of this piece of
spinal ornamentation, and the interlaced pattern inserteel in the framework of the chair of St. Mathew, clearly show that the miniatores were executed in this country, and contemporancously with, if not by: the identical artist who drew the great initial page of St . Mathew.
close connection must have existed between the artists by which it and those of the Stockholm manuscript were executed. Of this miniature I have publishal a fac-simile in my "Palagraphia sacra pictoria," from which it will be seen, that although differing in several respects, such as the want of the nimbus, the hand not engraged in benediction, the classically ornamented capitals of the columns, and the generally superior effect of the whole design, there is so great a uniformity between the two drawings as to warrant the supposition of both having originated from the same school-of which, 1 know of no other cxamples ; if, indecel, we may not suppose the representation of the Evangelists in the Golden Gospeis of St. Medard,* and those of the Harleian Library $\$$ to have been traditional modifications.

If we look back at the carliest efforts of Christian art as existing in the mosaic pictures of Italy, we find indeed no such seated figures of the Evangelists which might be considered as having served as models of those found in these early manuscripts, although it can scarcely be doubted that the grand central figures of our Siviour might well have served such a purpose; nor can it, I think, le doubted that the latter must have originated in those beautiful productions, the Ivory Consular or Imperial Diptychs, in which the Consul or Emperor is represented seated in the curule chair hokling the mappa circensis in his hand as a reward of the victor in the games of the Circus.

The grand page represented in my second plate is cpuite unique in its character: the alternation of rows of coloured capitals on a gold ground, and grolden letters on a white one is very striking. The text (St. Matt. i. 18) is to be read-XP1 autem generatio sic erat cum esset disponsata mater cius Maria loseph antequa convenirent inventa est in V'tero habens. Although consisting for the most part of well-formed Roman Capitals, we perceive a strange mixture of Anglo-Saxon square and angulated letters, together with some uncials, and with several of the letters conjoined, evidentily to save space towards the end of the lines. The great initials XPI aithough wanting the elegance observable in the same letters in the Gospets of Lindisfarne (of which Mr. Shaw has given an exquisite fac-simile), are very characteristic, and the series of spiral designs with Which they are surrounded is very striking, $\ddagger$ whilst the introduction of gold is of the greatest rarity in the carly Anglo-Saxon manuscripts, and is, I believe, entirely wanting in the Irish ones. I have no doubt that the large dogs' heads on gold ground, with which the two right-hand arms of the X are terminated, were originally marked with the eyes, \&ec., of the face of the quadruped, and that the markings have scaled off, just as we find to be the case in the I'salter of St. Augustine, in which gold is introduced in precisely the same manner, and in which animals are also introluced in the open spaces of the rows of capitals, some of which ietters are formel like most of those in the coloured rows of capitals before us, of thin interlaced black lines, the interstices being parti-coloured. I think, therefore, that it will be admitted that this page affords evidence of having been executed in the same school as the Psalter of St. Augustine.

I am indebted to Mr. Ellison for a few of the realings of this manuscript:-
St. Matr. vi. 4. It sit elemosyma tua in abseonditn et pater cuns gui widet in absconditor reddet tibi; as in the Vulgate.
vi. $t 1$-P'anem nossnum quetidianrom [Vulg. supersubstantialem] da nobis fordie.

[^5]comparments of the body of the ketter X and the lower space of the tetter $M$ in the top line have been left white instead of being coloured dark claret-pink.

St. Matt. vi. 14.-Si enim dimiseritis hominibus peccata corum dimittet vobis pater vester caclestis delicta vestm: as in the Vulgate.
viii. 17.-Ut adimpleretur quad dieturn est per Esaiam Prophetam dieentem ipse infirmitates nostras accepit et agrotationes [Vulg, nostras] portavit.
xxvii. 48.-Et continuo currens unus ex eis et accepta [Vulg, acceptam] spongin [Vulg. spongiam], implevit aceto et imposuit arundini et dabat ei bibere.
xxvii. 27, agrees with the Vulgate.

Mark i. 6. agrees with the Vulgate.
Mark ii. 1, 2, 3. 4.-Et guan verisset ( 1 ) ad Capharnaum et auditum est quod in domo esset, et convenerunt multi ita ut non caperet usque ad januam et loquebatur cis verbum, et vencrunt frventrs ad cums (2) paralyticum qui a quatuor portabatur, et cum non possent cum illi offorr (3) prat turbâ, nudaverunt tcetum ubi crat et patifacientes muservent (4) grabatum in quo paralyticus jacebat. For No. I the Vulg, has "iterum intravit Caplarnaum post dies," In 2, 3 . in the Vulgate, diere is a difference of order in these two passages. in 4, the Vulgate has submiserunt.

John iii. 5 and 6.-Et respondit Jesus Amen Amen dico tibi, nisi quis renatus fuerit ex aquá et Spiritu Sanetn non potest sidere [Vulg. introire] regnum dei: q̧uod natum est dc [Vulg. ex] carne caro est, et quod natum est de [Vulg, ex] spiritu spiritus est.
xxi. 2t.-Hune ergo cunn vidisset dicit. Jesu Domine hic autem quid.

Matt. i. 16.-Jacob autem genuit Joseph virum Marix de quat natus est Jesus, qui vocatur Christus.
iv. 10. Tunc dicit illi Jesus, vade retro Satanas, scriptum est dominum deum tuum adorabis et illi soli servies. The Vulgate wants the word retro, but it has enims before dominum.

The historical data afforded by the present volume are not less interesting than its artistic details. The Act of Donation inscribed at the upper and lower portions of the page containing the commencement of the historical portion of St. Matthew's Cospel (see Plate 2), is as follows:-
 mid unere claene feo *iat \$onne pas mid clane golde $\boldsymbol{y}$ tixt pit deodan for godes lufan $\}$ fur unere saule Nearf....

 to brucen(ne) te in cristes circan dxaghemlice godes lof raraik, to A.um gerade tex heo mon arede eghpelee mona*ic for aelfred y for perbunge, for atharjse heora saulum to ecum lecedome. \$a bpile se god gesegen haebbe tuet fulpiht at *ensse stope beon mote ... Ec spelce ic aelfred dux $\quad$ perburg biddax $\quad$ halviat on godes almachtiges noman 7 on allm his haligra §et nanig mon seo to ton gedyrtig jette tas halgan beoc aselle owse axeode from cristes circan ta hpile se fulpiht stondan mote m. . . . .

Portion of this last letter, as well as some other words, possibly including the date, are cut away in the binding; the whole, including the marginal names, being in the same handwriting.

In the margin are inscribed the names Aclfre(d) Werbur(g), and Alhthryth eorum ; * the W and th being in the Anglo-Saxon forms.

This document was first published (but inaccurately) by Celsius in his "Bibliotheca Regiæ Stockholmensis Historia," 1751 (page 181 ), and again by Rask in his "Angelsaksisk Sproglore," 1817 (page 167), the orthography being altered according to his system, and with a facsimile of a few of the lines. In Thorpe's translation of Rask's work the test and its translation (at page 439) are given with little change.

In the volume of "Procecdings of His Majesty's Commissioners on the Public Records of the Kingdom, June 1832 -August 1833 ," may be found (at page $4^{2}$ ) a copy of this inscription taken from Rask's Anglo-Saxon Grammar, which is not so correct as the copy printed in Mr. Purton Cooper's Appendix B to the Report on the Focdera, page 165 . In the latter work the reader is directed to "see the accompanying fac-simile;" but no such occurs in the copy of that still umpublished Appendix, which 1 obtained through the good services of the late Sir F. Palgrave.

The following is the translationt of this document as given by Professor Stephens:-

- Rask prints and reads this last word eorung, as though it existed in the manuseript, which makes no sense. Stephens suggests that the word is "corumn," and that it was followed by "fitia." The last stroshe of the mo

[^6]FIn the name of our Lord Jesus Christ I. Aelfred Aldorman [Earl] and W'aluarg my partner /wife], got this book from a heathen war troop with [in exchange fire] of hoth our clean fee [a sum in the personal property of us both which then was, with elcan [pure] gold. And that we-two did for God's love and for our souls helhoof, and for that we-swo would not that these holy books [writings] should longer abide in heathenesse [heathen hands]. And thow will we give it into Christ's Church, God to praise and glory and worship and in thankful remembrance of llis passion and for the use of the saered community [Brotherhood] which in Christ's Church in chaly heard to magnify the Lord, to the end that the same may be read each month for Aelfred and for Werburg and for Alhairs:s to the cternal healeh of their souls, so long as God may have seen-fit [may permit] that Baptism [holy; rites] may continne at this place. And eke 1 Adfred Duke, and Werhurg pray and heseech in the name of (iod Almighey and all his Hallows [Saints] that no one shall dare to give or part these holy books [yospels] from Christ's Chureh so long as Baptism may there abile.

## Al,fkyl Weratki: Azuskwt their [daughter]

From this document we learn that this precious volume was rescued by an act of costly sacrifice by an Anglo-Saxon, Earl Elfred, and his wife, from a Scandinatan heathen-Wiking force, and deposited amony the rich treasures of the Metropolitan Church of Canterbury; which, in all the old English Charters, was called Cristes Circe," not as being especially "dedicated to our Sawiour, but as being the Mother Church of all England, as its Archbishop has alway's been the primate of the English Church." 1

The date of this document is clearly ascertained to have been a little later than the middle of the ninth century, by the will of the same Akdorman Elfred, who was subsequently raised to the rank of Duke, published by Kemble (Cod. Dipl. Ev. Saxon., ii. p. 120, A.D. $871-889$ ), and who leaves his lands in Surrey, at Morsley, Sanderstead, Westerham. Chertscy; \&ic., to his wife Werburgh, and their daughter Mhethryth, mention being also made of his son, "minum sunc," Nethelwald, to whom a small fortunc only is left ; but "if a male heir of my race should spring forth and be born," then he leaves his whole inheritance to him. In this will we thus see the same names of the testator and his wife and daughter, as mentioned in the entry in the Stuckholm Codex; and the "Cristes circan tha hwile the fulwiht sio," is also legatee of portion of his property: The will is attested by, among other witnesses, Edered, Archbishop (of Canterloury), who is again mentioned in an agreement drawn up by the same Addorman Elfred, given by Kemble (Corl. Dipl., ii. p. $96 \ddagger$ ) under the name of Ethelred. Thus the identification of our Aldorman Elfred is very satisfactory, and affords clear evidence that the volume itself was executed prior to the middle of the ninth century; when the act of donation was written on the margin of one of its most important pages.

Nnother short entry made on the top margin of the first leaf "overlookt by every one," but first published by Professor Stephens, gives us a little further insight into the history of the volume. That so noble a book was written for a royal personage, and that it was enclosed in a costly cover of silver beautifully chased, and enriched with precious stones, can scarcely be doubted; but, as in the case of the Gospels of Lindisfarne, these were doubtless stripped off by the Vikings, who had stolen the book in some of their maraucling excursions. Mr. Stephens seems to infer that it was some "rich abley or cloister, or church or palace, in Italy or France;" that the heathen captors found the solume; but, taking into consideration the facts connected with the production of the volume above referred to, 1 see no reason why it should ever have been found elsewhere than in Engl:und. The entry, however, alove referred to for

[^7][^8]careful tracings of which 1 am indebtel to Professor Boheman and IIerr Stail of Stockholm) requests the reader to pray for Ceolhcardwr, Nicolas and Ealhhun, and Wiulfhelm the goldworker. "Orate pro Ceolheardwr Niclas y Ealhhun y Wulfhelm aurifex."

Hence Mr. Stephens reasonably suggests that the first care of the monks of Canterbury; after the volume was given to the Cathedral, would be to restore the costly cover, which had been probably stolen from it, and (just as in the Gospels of Lindisfarne) the name of the maker of the cover was inscribed in the volume.

But the migrations of the volume, notwithstanding the pious wish of EElfred and his wife, did not end here, since, at the elose of the seventeenth century, the volume (destitute of Wulfhelm's cover) was found at Mantua, where it was purchased by J. G. Sparfwenfeldt, and by him given to the Stockholm Library. The present binding is apparently of the seventeenth century, and may have been executed at Mantua, as it has an Italian look; and it was on this occasion that the "infamous booklinder," as he is styled by Stephens, cut away part of the Anglo-Sawon inscription, as above described.

## FRAGMENT OF THE GOSPELS AT UTRECHT.

AFEW leaves of a very noble manuscript of the Gospels are preserved at the end of the Cottonian Psalter now in the University Library at Utrecht. It is of a folio form, with twenty-cight lines (in double columns) in a page, written in fine solid black uncials, intermediate in size between those of the Golden Gospels of Stockholm and the Psalter of St. Augustine. The first word LIBER of St. Matthew's Gospel is written in plain capitals of gold, the initial L being two inches, and the others nearly an inch high. The gold, as in the Psalter of St. Augustine, has been ornamented with lines of black, which, as well as the golel itself in parts, has scaled off. In the I and partly in the L these black lines exhibit traces of interlacement. The headings of the Lectiones are written in red rustic capitals-INCIP. CAPITULA LEEC. SEC. MAT.,-and the capitula in uncials about equal in size, and similar to those used in the text of St. Augustine's P'salter, with the first two letters red. The frontispicee of the Gospels is very striking, although comparatively plain. The words-

```
                                    INCIP
    IN NOMINE DNT
Nİ IHU XPI EUANGE
    LIA NUMERO |I|
    SEC MATTHEUM
    SEC MARCUM
        SE\overline{C LUCAN Sir}
    SE\overline{C}IOHANNEM
```

are written in noble uncials, even slightly larger than those of the Stockholm Gospels. within a circle formed of a ribbon about an inch and a quarter wide, on which are represented a series of twenty-six pink scallops or plain festoons interlaced by thirteon bluc ones of twice the diameter of the others, and in the open spaces formed by the former is inscribed a prayer for help to the Virgin Mary in the Greek words-

## THE RULE OF ST. BENEDICT, AT OXFORD.

IN the Bodleian Lilrary is preserved, amongst Lord Hatton's MSS., No. 93. Bodl. 4118, a copy of the Rule of St. Benedict, regarded by Astle as a manuseript of the fifth or beginning of the sixth century, reported to have been brought to England by St. Augustine at the end of the sixth century: It is written in fine solid black uncial letters (as large as the Utrecht fragment of the Gospels), of which Astle has given a fac-simile (Origin of Writing, tab. ix.). The manuscript is remarkalic, however, for the fine capital letters with which the different chapters commence, which wary in height from one to two inches, the first letter, $A$, in the book being nearly three inches high. These letters are vermilion, with strong, black outlines and surrounded with a marginal row of minute red dots. They are for the most part of the uncial form, but modifiecl by the taste of an Anglo-Saxon caligrapher, as appears in the angulated middlle strokes of the A and N , the square C , the long-tailed N , \&c. Of these initials $\Lambda$ stle has given a complete series in his eighth plate, and, notwithstanding their cvident Anglo-Saxon peculiaritics, he tells us that this plate "furnishes us with curious examples of the capital letters used in Ilaly in the decline of the Roman Empire" ( $\mathrm{p} . S_{1}$ ). This statement no doulte originated in the tralition that the volume had been brought into England by St. Augustinc ; but as no real Italian manuscript has ever been seen with such initials, the volume must doultless be classed amongst the few copied in this country, cither by Italian scribes or by most expert Anglo-Saxon copyists, who added the initials in their own style of art.

A red Greck cross is represented at the top of the first initial, $A$ (usculta o fili). The text is written in double columns, with twenty-two lines in a page. The uncials are very broad in their form, with very thin hair-lines. The margins and lincs of the columns are ruled with a dry point, and the commencement of the rule respecting "Mensa fratrum codentium" is markel with musical notes of a very carly form.

## GOSPELS IN THE CAPITULAR LIBRARY OF DURHAM.

ANOTIIER remarkatle manuscript of nearly the whole of the Gospels is preservel in the Library of the Dean and Chapter of Durham, Deing No. A ii. 16 of Rud's Cataloguc; in the early portion of which the text is written in pure and very elegunt Roman uncials, whilst the initials and smaller writing are of Hiberno-Sixom origin. It is of the folio form and size, the leawes measuring about fourteen inches by ten, and written in double columns, with thirty lines in a page. The ordinary uncial letters of the texi* are very similar to those of the Psalter of St. Augustine; the small marginal parallel references to the Eusebian Canons are written in Anglo-Saxon minuscules, as is also the heading, Incipit Evangelium secundum, \&.c., which latter is in red letters. Each sentence of the text commences with an uncial letter about twiee the size of those of the text, surrounded with minute red dots.

[^9]The commencement of the Gospel of St. Mark is distinguished by having the first word $\mathrm{I}_{\text {mitiv }}$ written of a large size; the first I being eleven inches long and about two-thirds of an inch wide (extending all down the margin of the column): it is divided into five compartments, each filled with an interlaced ribbon pattern delicately executed, forming a great variety of knotted designs of thin white lines on a black ground, the bottom terminating like a J in a large dog's head with a gaping mouth, drawn with much spirit, whilst the top of the letter is surmounted with a kind of eapital formed of a human face on an ornamented shield, with a crown composed of interlaced ribbons. The other letters, NITIV, are narrow black Roman capitals edged all round with a slender border of red. The following are specimens of the text from this page :-

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"Fuit Johannis" in deserto babtizans et pradicans babtismum poenitentix in remissionem peccatoru." "Et erat
    Johannis vestitus pilis camelli et zona pellicia circa lumbos ejus et lucustas et mel silvestre aedebat,"
    "Et vox facta est de caclis tu es filius meus dilectus in te conglacui.
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The initial letter of the capitula of St. Mark's Gospel is also of large size and Anglo-Saxon design, the top terminating in a dragon's head with a long interlacing tongue, and the hottom of the first stroke greatly clongated and formed into an intricate knot, whilst the text is written in Roman uncials.

This volume is described in a manuscript catalugue, drawn up in A.D. 1395, as "Quatuor Evangclia de Manu Bedce, ii fol. baptizatus." That some portion of the volume may have been written by Venerable Bede may be possible, as the latter portions of the text exhibit two, if not three, distinct handwritings of a character similar to those of the Durham Cassiodorus, and the Pauline Epistles of Trinity College, Cambrilge, and the British Museum (Vitell. C. 8), all ascribed to Bede. This is especially the case with (amongst others) the page containing the 23 rd chapter of St. Matthew, which nearly resembles the hand used in the Charter of King Athelbald, A.D. 749 (Astle, tab. xv. f. iii.) ; whilst other portions (as St. John xi.) are written in a larger Anglo-Saxon hand, very similar to, but rather wider than, that of the Gospels of Lindisfarne. The MS. begins with St. Matthew ii. 13, and extends to xiii. 14. The greater chapters or divisions are not marked, but in the margin are indicated certain lessons for festivals and fasts in tater hands, differing from those in the Gospels of Lindisfarne and King Athelstan's Coronation Book. St. Mark's Gospel is prefaced by the ordinary arguments and capitula (of which forty-six are given) - part of chap. xii. and xiii. is wanting. St. Luke begins with chap. i. 57. At chap. xvi. 15, begins a new hand, as though this portion of the volume had been taken from a different manuscript, the larger chapters heing marked in the margin from $5+$ to 76 , which completes the Gospel. St. John's Gospel begins at chap. i. 27, in another and different hand; forty-three chapters being marked in the margin, corresponding with the Gospels of Lindisfarne, and ending with our ch. xxi. 8.

Portions of another copy of the Vulgate Cospels, containing parts of SS. Matthew and Mark, are also bound up with A. ii. 16, written in smaller and ruder characters, much resembling the older and ruder of Archbishop Usher's Gospels in Trinity College, Dublin. (Palæogr. Sacr. Pict., Irish MSS., Plate 2.) On one of the leaves is drawn a large double Roman capital B, ornamented with Anglo-Saxon interlaced ribbons, within the open spaces of which is inscribed, in Roman letters of the eighth or ninth century, the Lord's Prayer in the Greck language. (C. D. J., in Ecclesiologist, Felruary, 1830.)

## THE PSALTER OF ST AUGUSTINE

## Bibl. Cotton. Vesp. A i. Plate 111.

THE manuscript from which the accompanying fac-similes have been made is one of the most precious relics of old English literature, containing, not only a copy of the Latin Psalter whiclz has been traditionally assigned as one of the manuscripts sent by Pope Gregory to St. Augustinc, but also an interlineary Anglo-Saxon translation. It consists of 160 leaves of vellum, measuring nine inches by seven; the text of the Psalms being written in rather large Roman uncial letters," with tiventy-two lines in a page, with the title of each Psalm in Roman rustic capitals in faded red ink. The first leas of the volume, in its present state, is an interpolated illumination of the twelfth century, with burnishal gold background, representing the Saviour seated in glory, with the symbols of the four Evangelists. On the verso of this leaf is a very large and claborately ornamented B of the same date, being the initial letter of the first Psalm. The ten following Icaves contain the Prefaces to the Psalms, the first portion of which, commencing "Omnis scriptura divinitus," is written in tall thin rustic capitals, without enlarged initials or any space left between the words,-closely rescmbling those of the Florence Virgil written in AD. 498 (of which peculiar character 1 believe this to be the only example in any lilbrary in the kinglom); whilst the latter portion of the Prefaces, inclucling the Epistles of Damasus, Jerome, \&゙c., "de Origine Psalmorum," with an exposition of "Allcluia," is written in a smaller and rounder rustic character, closely resembling that of the MS. of St. Augustinc's "de Civitate Dci" of the fifth or sixth century, given by the Benedictines (N. Tr. de Diplom., iii. p. 92, pl. 37, v. 11, ii.).

Unfortunately, the commencement of the 1'salms is wanting, -the twelfth leaf containing the end of the and and the 3rd and 4 th Psalms. The remainder of the I'salms extend to the ${ }^{1}$ foth leaf.

The large illumination given in my plate occurs on the verso of fol. 30 , following the 25 th Psalm (the recto being left blank). As it, however, represents David with his four assistants, Asaph, Eman, Ethan, and Idithun, 1 consider it to be now misplaced, and that it is the original frontispicce of the P'salter. These four figures are represented playing on trumpets of two different shapes, whilst two attendants hold instruments, which Strutt (who copicd the dancing figures in his "Sports and Pastimes") conjectured to be a kind of tabor or drum beaten with a single drumstick. I have no hesitation, however, in considering the two attendants as scrilues holding styles, the one to the left with a rolk (volumen) in his hand, whilst the other holds an open book (liber), or possilly a set of waxen tablets.

The style of the illumination is coarse, and the colouring heavy; the tints, consisting of thick layers of body-colour in excellent preservation, the shades being produced by deeper strokes, or washes of the local tints, and the lights by broad opaque white, or other pale colours. The silver in this design is greatly tarnished, and the gold in many places pected off, carrying with it the ornamental design which had been painted

[^10][^11]upon it. The drawing, I apprehend, is coeval with the text, and is consequently of great value as one of the earlicst specimens of art executed in this country, independent of the illustrations it affords of the dresses and musical instruments of the period. It, however, bears so strong a resemblance both in its design and manipulation to the wall-paintings of Italy, and especially to the drawings of the Codex Genescos of the Cottonian Library; the Vatican Virgil of the fifth century, and the Florence Gospels of St. John Zagba, A.D. $5 \$ 6$, and is, at the same time. so entirely unlike any proluctions of our native artists in these respects, that 1 can only regard it as work executed either by one of the Roman followers of St. Augustine, or as a precise copy made from a Roman original by a skilled Anglo-Saxon artist, by whom, or by one of his fellow Anglo-Saxon artists, the ornamental arch in which the painting is enclosal was executed. This frame (except the two foliated ornaments in the upper angles of the pagc) is essentially Celtic in its style, forming a rich specimen of the spiral ornament in the arch, whilst the columns are decorated with the interlacel ribbon pattern, and the basal fascia with the Chinese reversed Z-like pattern-the birds, dogs, and dogs'heads with clongatel spiral tongucs and top-knots, completing the series of ornamental styles especially adopted in Anglo-Saxon and lrish work. It is, however, difficult to believe that the artist who painted the miniature executed the ornamental border. Several peculiarities exhibited by this illumination nerit further notice-the golden nimbus with which the head of the Psalmist is surrounded, the peculiar form of the silver harp which he is playing, the introduction of gold and silver into the picture-and the design embracing, not only David and his attendants and Scribes, but also the dancing figures. This treatment was adopted and enlarged in illuminations of the Psalter in manuscripts of a more recent date, as in the Cottonian Psalter Tiberius, C. 6, and especially a Psalter in the library of St. John's College, Cambridge, of the twelfth century; in which a whole group of musicians and mountebanks accompany the Royal Psalmist.

This miniature doubtiess was originally placed opposite the commencement of the 1st Psalm, which has disappeared, and which was in all probability even more highly ornamented than the beginning of the other principal Psalms. These are,-1st, the 17 th (18th) D'salm, "Diligam (mis-spelt Dilegam) te Dné ;" 2nd, the 26 th ( 27 th) I'salm,
 (53rd) Psalın, "Dixit insipiens;" 5th, the 68th (6oth) Psalm, "Salvum me fac; " 6th, the 8oth (81st) Psalm. "Exultate Den;" 7th, the 97th (98th) Psalm, "Cantate Dño;" Sth. the 100th (110th) Psalm, " Dicit Dns:" and 9th, the 11 Sth (119th) Psalm, "Beati inmaculati." All these are illuminated in a similar manner with a large initial ketter, the remainder of the words extending across the page, each differing from the rest in the colour of the stripes on which written, and in the colour and form of the letters.

The heading of the first of the chicf Psalms, "Dilegan te Dne," is copied by Astle (Origin of Writing, pl. w.) ; the letters are chiefly of the uncial form, ornamented with interlaced and spiral lines, and rows of red dots. The 2nd, "Dns inluminatio me:a," consists of plain capital letters, alternately of silver and gold, upon a har formed of five longitudinal stripes of blue, purple, green, purple, and blue. The large initial D is represented at the right-hand side of the middle division of my Plate 111., and has the open space purple, on which are delineated two men with long spears. Several of the latter letters are drawn within the others, and the word "mea" is singularly written, the M with three upright strokes united by a top horizontal one, the middle stroke having its lower portion formed intos a small capital $A$, and the right-hand stroke having three very short bars at equal distances apart, to represent the E: the 3rd. "Dixi custodiam,"
eonsists of capital letters, the M, however, being formed of three upright strokes and a top cross-har, and the initial 1) of the uncial form, having the open space formed of four claborate spiral ornaments: the $4^{\text {th }}$, "Dixit insipiens," is also formed of capital letters; the second N is, however, remarkalble for having its midelle bar angulated four times, and not extending either to the top or bottom of the two upright strokes ; the terminal S is also angulated, and the initial $D$ is of the uncial form, with David's encounter with the lion treated in a very quict way, copical in the middlle division of my plate (the upper part has unfortunately been cut away'): the 5 th, "Salvum me fac," is copied in my " Palaeographia sacra pictoria:" the 6th, "Dxultate Deo," consists of plain capital letters with a large initial E of the uncial form : the 7th, "Cantate," is copsied in the lower ; and the 8th, "Dicit Dns," in the upper part of my plate, the latter on a purple bar, with the initial D of the uncial form made up of a large two-legged animal. of which the head has unfortunately been cut away: The small figure intrexluced behind the $T$ and $D$ contains a curious representation of the short sword and smitll round shicld of the period; and the ingenious manner in which the small vacant space at the end of the line is filled up, deserves notice: the gth, "Beati inmaculati," entirely consists of small golden capital letters on a bar composed alternately of red and green stripes, with a large capital B.

Each of the other Psalms commences with an illuminated initial letter in the genuine fantastic Celtic style, varying in size from one to three inches in height, and generally ornamented with interlaced or spiral patterns, terminating in a few instances in the heads and lears of nondescript birds or beasts, of which a striking example, composed of an uncial d and s conjoined, is given in the middle of my plate.

Other equally curious examples of the letter d occur on foll. $19 \mathrm{v}, 4^{2} \mathrm{r}$, and 47 vi a letter E , morcover, on fol. 33 r , is curious for having three small squares ornamented respectively with a Maltese cross, a dog, and a bird, being miniature copies of those animals given in the columns of the arch in the frontispicce. Other interesting specimens are given in plates 3 and 4 of the "Art of Illuminating," by Messrs Dighy IIyatt and Tymms. The initial Ietters of the verses are marginal uncials about twice the size of the ordinary text, and alternately coloured red and blue.

The Psalms terminate on the verso of fol. 140, with the words "Gloria Patri, et Filio et Spiritui Sancto, sicut erat in allcluia, alleluia, allchuia," written in a cryptic form, the rowels only being given, and all the consonants suppressed; followed by the inscription

## EXPLILIVNT PSALMI DAVID NVMERO CENTVM QVINQVAGINTA

written in large red capitals, the initial E being an uncial, the C square, the C rounded and tailed, the Al with the outer strokes leaning outwards, and the first stroke of the A not reaching to the top of the thick second stroke.

The rogth and 141 st leaves are very interesting with reference to their palaographical characters, as detailed in my "Palaog. sacr. pict." and to the origin of the volume itself, and its connexion with Pope Gregory and the apostle of the AngloSaxons. The remainder of the volume is occupied by liymns and Canticles in the handwriting of the elcrenth century:

The evidence upon the last-mentioned question-firstly, on the character of the manuscript itself, and secondly, on the tradlitional statements which have been made concerning it, merits notice.

Ist, We have seen abone that not only are several pages of the MS containing
the prefaces, $\& \cdot$. (written in rustic or semi-rustic capitals), referrible to the fifth or sixth century; but the whole of the ordinary text of the Psalter is written in Roman uncials, with which several MSS. of the sixth and seventh centuries may be advantageously compared; indeed, were it not for the illuminated initial letters, the volume would unquestionably be assigned to a Roman scribe. On the other hand, the decorative portion of the volume, extending in fact to every page of the Psalter itself, coukl only have been executed by an Anglo-Saxon artist; and the question arises, how carly is it possible to suppose our native caligraphers capable of executing such a work?

In the second place we find, in a manuscript account of the Bibliotheca Gregoriana of the monastery of St. Augustine at Canterbury; containing an inventory of the " Primitic librorum totius ecclesie anglicanc," drawn up in the time of Henry V., the following description of the contents of a P'salter, at that time ornamented on its cover with the effigy of Christ and the four Evangelists." "First, the preface commencing 'Omnis scriptura divinitus:' 2nd, the Epistles of Damasus and Jerome: 3rel, the treatise 'De Origine Psalmorum,' with the division of the Psalter into four books,-the Exposition of the Alleluia in Hebrew, Chaldaic, Syriac, and Latin, \&ic.: 4th, the Psalter itself, with the effigy of SA.1/LEL: 5 th, Hymns."

From the preceding account it will be seen that the volume in its present state cxactly agrees with this description, even to the addition of the Canticles and Hymns at the end of the volume (which are in a later hand); the only point of difference being that the unique illustration of the volume is described as the effigy of Samuel, whereas it is David who is represented in the volume before us. But I apprehend this must have been an crror on the part of the describer of the fifteenth century. It would, I believe, be impossible to find a manuscript of the Psalter containing (as its only illumination) the figure of Samuel, whilst the portrait of David occurs perpetually.

Wanley, however, while endeavouring to discover these Gregorian MSS., considered that the volume, to which the above description was applicable, was lost, but that the Cottonian MS. was a copy of the Gregorian Psalter, "because the text is written litteris majoribus Anglo-Saxonicis." On the contrary; I have no doubt that this is the MS. which the monkish describer of the fifteenth century had before his ejes, and that Wanley simply erred in affirming it to be written in large-sized Anglo-Saxon characters, the whole, except the initials, being in fine Roman uncials. At the same time, however, I can but consider that, although written in Roman uncials, this could not, from the character of its ornamentation, have been a Roman MS. sent by Pope Gregory to St. Augustine, but that the monkish chronicler was deceived by the tradition respecting it, and that (as I suggested twenty years ago) the text of the Psalms is a copy of the original MS. sent by Pope Gregory; purposely decorated with all the art of the period, and in the spirit of veneration introduced into the place of the old unornamented Gregorian MS., which, moreover, had probably been defaced from much usage.

Mr. Digby Wyatt also opposes the idea that this was one of the Gregorian volumes, considering it "difficult to believe that ornaments so entirely of the Anglo-Irish school of Lindisfarne could have been executed at Rome during either the sixth, or even the seventh century. Nothing is more probable than that, out of the forty persons who

[^12]are believed to have constituted Augustine's mission, several should have been skilled, as most coclesiastics then were, in writing, and in the embellishment of books: and in any school established by St. Augustine for the multiplication of those precious volumes, without which ministrations and taching in consonance with Roman dogmas could not be carrical on in the now churches and monastic institutions founded among the converts, it is most likely that the native scribes, on their conversion, should be employed to write and decorate the holy texts with every ornament excepting those of a pictorial nature. In the execution of these they could searcely prove themselves as skilful as the followers of St. Augustine would, from their retention of some classical traditions, be likely to be. Thus, and thus onfy, can we account for the singular combination of semi-antique with Saxon writing, and of Latin body-colour pictures executal almost entirely with the brush, and regularly shadowed (such as David and his attendants in the Vespasian A I Psalter), with ornaments of an essentiafly different character: such as the arch and pilasters which form the framework for the picture of King Davic. Another argument which weighs greatly in my mind against the profability of such a Psalter as Vespasian A I being a prototype, is the fact that the Utrecht and Harleian Psalters [described in the following article] in their pictorial illustrations present us with evident copics in outline of some classic coloured original, just, in fact, of such a manuscript of the Psalms as the celebrated Vatican Rollf is of the Book of Joshua. What more likely than that one of the two venerated Psalters brought from Rome should have been such a manuscript, and should have been the very one copied in the Utrecht Psalter in the rustic capitals of the original, and the later Harlcian replica in the current Saxon uncial?" $\ddagger$

## THE UTRECHT PSALTER.

## Plate XXTY. (3*).

THIS very remarkable manuscript of the Psalms, now contained in the library of the University of Utrecht, formerly belonged to Sir Robert Cotton, whose remarkable and welt-known signature appears on the first page. I have not been able to obtain any information, cither documentary or otherwise, when or how it reached Utrecht, although it cannot be doubted that such a volume coukd hardly have been separated from the remainder of the Cottonian MSS. except ly undlue means; neither ought there, as it seems to me, to be any question as to the justice of its restoration to the library from which it must have been improperly removed, unless its present location can be satisfactorily accounted for.

It is an excellently preserved vellum manuscript of a large quarto size, and contains the whole of the Psalms, according to the Vulgate, together with the Apocryphal Psaln, "Pusillus cram," the Pater noster, Canticles, Credo, and the Athanasian Creed. The whote are written throughout in triple columns on each page, in Roman rustic capitals very similar in size to those of the celebrated "Virgil" of the Vatican (Nouv. Tr. de Diph, iii. p. 56, pl. 35, fig. iii. 2), but with
as much elegance in the form of the letters as in those of the Paris Prudentius (ibid. fig. viii.) : the headings of the $P$ 'salms and the initial letter of cach verse are in red uncials, and the first line of each P'salm is written in uncials of a size rather larger than the text. In these respects a date not more recent than the sixth or early part of the seventh century ought to be assigned to the manuscript: but, as will be seen by the fac-simile in the upper part of my plate, the initial letter of the first Psalm is a large golden uncial B , two and a quarter inches high, having a fine line of red edging to the gold, and a fine parallel blue one, the upper part of the letter formed intu a large interlaced knot of the genuine Inglo-Saxon style, the words "(B)eatus vir qui non abiit " being written in three lines of golden uncials, followed by the ordinary text of the velume written without spaces between the words, and with the long words divided properly into syllables at the end and beginning of the lines. The upper fac-simile comprises Psalm i. x: 1 .

A detailed account of this volume has been published by Herr Kist in the "Archecf voor Kerkelijke Geschecedenis van Nelerland.", wol. iv. Leyden, 18.33, from which we learn that it bears the Cottonian press mark Claudius A. 7.

Herr Jansen, the Conservator of the Antiquarian Mluscum at Leyden, informed me that a complete fac-simile copy of the whole MS., with all its drawings, had been made some years previously; and that it was in the possession of a gentleman at the Hague. A short time ago this volume of fac-similes was purchased by the British Mluseum. (MSS. Add. No. 22, 291.)

Each Psalm is illustrated with an claborate pen-and-ink drawing, executed with wonderful boldness both of design and exccution, rumning entirely across the page. The various subjects contained in many of these drawings, of which there are as many as 165 , are treated in exactly the same manner as in the Harlecian Psalter, No. 603 , a MIS. of the end of the tenth century; in the Cambridge Psalter of Eadwine, a work of the twelfth century; in another early copy of the Psalter, which 1 am informed is in Lord Asthburnham's library; and in the Paris MSS. Suppl. Latin. [19+, date circa A.D. 1250. I made carcful copics of many of these Utrecht drawings, and others were some jears ago sent to the British Museum by Herr Guermondt. I also copicd the illustration of Psalm $6+$ (of which 1 had previously published the corresponding illustration from the Eadwine Psalter in my "Palxographia sacra," with which it exactly agrecs (including the quaint illustration of the passage, "who have whet their tongue like a sword"), except that the figures in the Utrecht Psalter are considerably smaller.

In the illustration of Psaim 150, given in the lower part of my plate, the fiyure of the organ also agrees exactly with that given by Strutt from the Eadwine Psalter (copied by Mr. T. Wright, Domestic Mlanners, p. 109).

At the same time there are many entirc drawings which are cither wanting in the Harleian MS., their places being left blank, or they are only rudely or slightly indicated with a leaden or steel point preparatory to inking in. From some of these I have also copied various details, beautiful in their exceution and quite classical in their style, some of which 1 published in the Journal of the Archeological Institute for September, 1859 (vol. xvi).).

Hence we are led to believe that this must have been the original from which not only the Harleian but also the later Eadwine Psalters were copied. One particularity is, however, to be notieed with respect to these drawings. Spaces were left by the scribe across the whole page, eutting through the triple columns of text, for the insertion of the drawings loy the artist, and in several instances the space was not sufficient, the drawings running close to or even upon the line of text below. From
this fact it may be inferred that even the drawings of this Utrecht Psalter were cospied from some carlier MS., and that they were not composed expressly to fill up the spaces which had been left for them. Still, however, the artist hits exercised much care and ingenuty in adapting his design to the text, as may be observed in the arrangement of the group of angels and their banners in the lewer part of my fac-simile. The manner in which the wings of the lefthand angel are thrown up) (unlike their position in any of the other angels), and the way in which the banners are treated in the two righthand figures, so as not to interfere with the worl EIVS, deserve notice. Supposing these drawings, then, to be later additions loy an Anglo-Saxon artist copying from an carly classic scries of drawings, we should have no difficulty in referring the text to the latter part of the fifth or sixth century: The initial letter of the first Psalm. however, precludes us from assigning it so carly a date, and would bring it to the seventh or eighth at the earliest. As stated alsowe, there are bound up at the end of the volume a few leaves of a grand cony of the Gospels written in large uncial letters. but with the first word, Liber, in large scauare golden Roman capitals, apparently ornamented just as in the Psalter of St. Augustine, above described. Hence 1 infer that soon after the settlement of the followers of St . Augustine there must have been established a scriptorium, where some of the most beautiful MSS. were copied from originals in the finest uncial or rustic capitals, but decorated with initials in the AngloSaxon or lrish style. Of such MSS. we can now record the five uncial MSS. described above, and the rustic capital Psalter of Utrecht now under description.

The question of the origin and style of the drawiogs in this 11 S . merits attention, since the very many rejresentations of dresses, manners, and customs which it exhibits, and which have been copied with the greatest care in the 1larleian MS. 603. have been treated by Mr. T. Wright* and otherst as affording illustrations of the habits and customs of our Anglo-Sixon forefathers. Herr Kist, however, justly remarks that the Psalms "illustrantur Romano habihu, figuris," adding, however, "et antiquitate Imperatoris Valentiniani tempora videntur attingere." The Baron van Westreeinen (whose magnificent library now forms one of the national estal)tishments of the Hague) has corrected this statement as to the extreme anticuity of the volume, with much care and learning, in his "Naspeuringen mopens zekeren Codex Psalmorum in de Utrechtsche Boekerij berustende," door W: II. J. Baron wan Westrecinen van Tiellandt. Ilanel, on the contrary, refers the text and drawings to the sixth century ${ }_{4}^{+}$An examination of the fac-similes given in the accompanying plate will sufficiently prove that the architecture, dresses, arms, and musical instruments therein represented, are evidently of classical origin. In respect to the latter, it will be notieed, that, in addition to the organ and the classical triangular harp, and heart-shaped lyre, there are representations of a second kind of lyre, elongated trumpets, an oblong drum held by both hands, and beaten with the fingers, like the Indian tom-tom, an instrument something like a reversed violin (evidently stringed, and probably intended for the Anglo-Sixon fithele-henee our moxdern fudthe-although it seems to have been played upon by the fingers and not with a bow), and cymbals, each pair fixed on elongated slender supports. Other peculiarities in the drawings before us deserve notice. The square temple approached hy steps, with a lamp hanging at the entrance, and with curtuins looped up at the sides, in lien of doors, together also with

[^13][^14]the small square altar: the alcove, with figures seatel in pairs in conversation (copied in the Eadwine Psalter (T. Wright, "Domestic Manners," p. 97): the two kings seated, each with one foot in the stocks, and the two other kings with their hands bound in clains.

In the lower composition the figure of the Saviour, young and beardless, with a cruciferous nimbus, and bearing a banner, and inclosed within an oval aureola floating among the clourls: the classical representation of the winds, and the Adoration of the Angelic Host, are admirably delineated.

Mr. Dighy Wyatt, on the other hand, in reference to the pen-and-ink drawings of this volume, considers it possible that in them may be recognized the carlicst trace of those peculiar fluttered draperies, elongated proportions, and flourished touches which became such a distinct style in later Anglo-Saxon illuminations. So different is it, lxoth from the Anglo-Hibernian work prevalent in England up to the advent of St. Augustine, and from the contemporary imitation of the antique practised by Byzantinc, Latin, Lombard, or Frankish illuminators, that the conclusion seems, as it were, foreed upon us that it can have been originated in no other way than by setting the already most skilful penman, but altogether ignorant artist, to reprotuce, as he best could, the freely-painted miniatures of the books, sacred and profane, imported, as we know, in abundance from Rome during the seventh and cighth centuries, and as stated in the preceding article on the Psalter of St. Augustinc. Mr. Dighy Wyatt is, moreover, of opinion that the Utrecht Psalter and its Harleian copy were both taken from some popular prototype, possibly one of the Augustinian Psalters alrcady alluded to." Had Mr. Wjatt, however, attentively studied the Utrecht Psalter itself, especially such of its drawings as the triple Crucifixion and the group of the Fates, he would never have ventured to suggest that its outlines and drawings were the efforts of an unskilful artist; indeed he adds in a note, "that very few artists of the present day could block in the general forms in so peculiar a style, with greater freedom or more complete conveyance of expression by similarly slight indications." $\dagger$

The illustration of the first Psalm occupies the verso of the first page of the volume, and consists of a large drawing, in the upper part of which the Sun (personified as a male halflength figure holding a flaming torch), the crescent Moon and Stars, amongst the clouds, are represented; beneath the sun, David seated, writing within a circular temple at the dictation of an angel (copied in the upper part of my plate); in the middle, beneath the clouds, two men are standing talking together, and to the right, beneath the moon, is the figure of a king seated between two columns, as in the upper right-hand portion of my fac-simile (which is, however, copied from p. 91 r , illustrating the apocryphal Psalm "Pusillus eram," in which groups of warriors are introduced). Below, to the left, is represented a flowing river, with a tree on the bank laden with fruit: a man scated on the ground: a winged head occupies the middle of the lower part of the design, emitting a strong blast from its mouth, directed towards winged demons to the right, who hook a number of figures into the mouth of the infernal regions.

The first Psalm occupies the upper part of the second leaf, on which is also the commencement of the sccond Psalm and its illustration, consisting of three groups of warriors: to the left they are opposed and beaten to the ground lyy five angels above, who hurl spears at them at the command of the Almighty; personified in the clouls.

The group to the right stand erect, with the hand of the Almighty in the clouds alowe them.

The illustrations of Psalms iii. and in: occur on the verso of the sceond ieaf; that of the 3rd represents, on the left side, a group of warriors opposed by an angel at the command of the Deity; seated on the clouds and sheltering a man bing on a bed. The energy of the angel, the weakness of the sick man, the dignity of the fugure of the Deity; and the dismay of the warrior at the attack of the angel, constitute a wonderful little composition. To the right is a group of men standing near a tree, with palm-branches in their hands.

The $4^{\text {th }} \mathrm{l}$ 'salm is illustrated by the figure of a man coming out of a square building or prison, and groups of figures with spears, horses and other animals, with large fagons, barrels, and a sacrifice, near at temple to the right hand.

The illustration to the 5th Psaln represents the hand of God holding a wreath, and an angel crowning with wreaths a group of men holling paln-branches: in the centre is castle, with a group of warriors, and angels thrasting figures into the mouth of hell.

The illustration to the Goth I'salm is an interesting composition. To the left is a wall-enelosed space, with a man standing on the top tower: in front, men killing their fallen enemies, a furnace with figures, and a flying angel among the smoke, Christ holding a balance to angels in the clouds, a group of figures seated in an alcove, a man and horse riding over fallen fugures, drawn with great spirit, and three groups of men standing on the sife of a mountain, the top of which is surmounted by crosses.

The 5 Sth I'salm is illustrated ly a wall-enclosed space to the left, with dogs ; alrove is Christ, with open arms ready to receive David flying from men armed with swords; angels with spears, killing figures bencath : and a dinner-table, with figures seated.

The illustration of the 6 jth P'salm is a very remarkable composition, executerl with the greatest freedom and neatness, the fugures leeing of small size. The hill of Zion occupies a circular space fortificel all round with walls and towers; on the summit, the Saviour bolding a tall cross in his hands, treads the lion and dragon bencath his fect. To the left is a temple, towards which men are driving a flock of sheep, with various figures, some coming out of square graves. The river of Good occupies the lower part of the drawing, which is surrounded by a narrow circle, in which are delineated the signs of the Zodiae, with the sun and moon, represented in the old classical manner, at the sides of the upper part of the composition.

The loend Psalm is illustrated by figures of the sun and moon, with Christ and Angels above; bencath is the mouth of hell open, with the damned, above which stands an Angel, holding a cross; to the right David addresses a crowd of figures. The last page represents Dawid seated on a throne, surrounded by warriors with a water-organ; Divid with sheep, crowned by an angel; and David cutting off the head of Goliah.

The following subjects, forming pertions of the larger compositions, are also especially worth notice, either on accoment of their curious treatment, iconogriphic peculiarity, or artistic merit:-

Fol. 4. A very spirited lion standingy over a fallen man.
Fol. 6. A kind of circular tread-mill, or round-about, pushed round by four men (Messrs. Cahier \& Martin mention a similar subject in the P'aris MS. Supp). Latin.. No. 1194, where the four men push the machine round, "comme feraient des éeoliers qui se piquent au jen, ou des forçats qui presse largrousin"): this is given in illustration of Psalm x. $9-$ " In circuitu impii ambulant."

Fol. 8. The visit of the three Maries to the tomb, which is represented as a small square building, with a circular domed tower, built at the side of a rock. The Angel is
seated in front of the tomb, and in an opening at the side of the tomb is seen the upper part of the body of the Saviour, lying half-hidken by the rock. There can be no mistake as to the artist having in this unusual treatment, intended simply to delineate the napkin which had enveloped the head of the Saviour lying apart. This is apparently an illustration of the latter part of the first verse of the 15 th Psalm, at the head of which it is placed.

On fol, 12 is a slightly sketched representation of the Cross, from which, on one arm, hangs a double-thonged whip, and on the other the crown of thorns. $A$ spear and a reed, with the sponge at its tip, seem to grow out of the eartl. A large candlestick, with a lighted candle, stands on one side of the Cross. At the place of the foot-board is a stmall monogram, formed of the letters ]' and $V$, with a straight cross-bar.

A small but very spirited little figure of a warrior in a Phrggian helmet, holding a sword in his right hand, occurs in fol. 13 N

Fol. $1+v$ is the representation of a fountain, with the water discharged from the mouth of a lion, and the flogging of a malefactor, quite similar to the miniature in 1 larl. MS., No. 603. (Copied by T. Wright, "Domestic Manners," p. 37.)

Fol. $20 v$ is a very spirited group of horses and oxen, and on fol. $21 r$ are agricultural representations of reaping, ploughing, sowing grain, and measuring wheat.

Fol. 47 v. A charming little figure of Atlas, illustrating the first part of the Gth verse of Psalm Ixxxi.

Fol. 59. A grand representation of the mouth of the infernal regions, with demons tormenting the damned with long forks among the flames (l'salm cii.).

Fol. 73 v . Various domestic scencs, a feast, reaping, vinc-cutting, a king and queen seated in an arbour.

Fol. 67. A curious representation of the Crucifixion: Christ with a nimbus, and clothed nearly to the fect, which are apart; a large titulus, and a circle of leaves (scarcely intended for the crown of thorns, but rather of laurel-leaves, as a victor). On one side stand the Virgin Mary and St. John; on the other, a figure holding a chatice to catch the blond streaming from the side of the Savinur, in one hand; in the other a tray; with small bun-shaped cakes, A man with a spear attacks the latter person.

Fol. 84 r. An exceedingly delicate and excellently grouped representation of the Three Fates engaged in wearing. A very rude copy of this group is containced in the Eadwine Psalter (copied by T. Wright, "Domestic Manners," p. 108), illustrating the Canticle of 1 saiah: "Ego dixi in medio dierum mearum."

Fol. 85 :: The Flagellation and Crucifixion of our Sasiour, and the two thieves (one of the earliest representations of the three crosses). On cither side of the Saviour stands Longinus with the spear, and the sponge-bearer. The figures are very small, but exceedingly spirited.

Fol. 91 v. A seated king, holding his sword and sceptre (surmounted by a warrior's head), and attended by warriors; copied in the upper part of my plate; illustrating the $A_{\text {pocryphal Psalm, "P'usillus ceram." David and Colliah. }}^{\text {D }}$

Fol. is 1 , and Fol. 87 v. Very classical representations of Water, with Criffins. In the former, a river-god is seated on a sea-dragon, holding a reversed waterpot.

Fol. 82 : Two very quaint representations of the Sun and Moon, represented as small busts, upon oval plates, in the hands of gigantic half-figures.

Fol. 17 k . The figures are small and faint, representing a festival, with sports: a bear, held by a string, is lying down at the command of its master: another man dances to the music of doul)le-pipes, played by a third man, kaning on a staff. (Copied in Marl. MS., Go3, and by T. Wright. "Dumestic Manners," p. 65.)

Fol. 30 v (Psalm li.). The figures are large and coarse. A king is seated, with four attendants, and before him stands a prophet, holding a kind of chopper in his right hand, the left hand elewated towards Christ seated in the clouds. This curious subject is similarly represented in one of the fuw illuminations in the small purple Psalter of the Douce collection in the Bodleian Library, as well as in the l'salter of Count IIenry, preserved in the Cathedral of Troyes, published by Gaussen.

I'salm lexii. contains a very spirited representation of the Deity, rising out of the clouds in a chariot drawn by four horses, seen in a front view:

In these drawings it seems evident that there were several different hands employed, the fogures in some of the compositions leeing small and very neat, whilst in others they are much larger and ruder. The two chicf groups in $m y$ facesimile are by the hand which executed the major portion of the designs.

# THE GOSPELS OF ST. COLUMBA: OR, THE BOOK OF DURROW. 

Plates IV. V. VI. and VII.

TIIESE four Plates contain a complete series of the illustrations in the Gospels of St. Columba, now in the Library of Trinity College, Dublin, MSS. A. \&. 5 ; a volume so remarkalsle, in every respect, as to have indluced me to devote a large space to it in this work.

It contains a copy of the four Cospels, and is asserted, in an entry on the fly-leaf of the MS. itself, to have been written by St. Columba in the space of twelve days: "Liber autem hic scriptus est a manu ipsius 13. Columbkille per spatium 12 dierum an. 500 ." It consists of 248 leaves of vellum, $9: 10 y 6$ inches in size, with 25 lines in a page, written in single columns. At the commencement of the volume, and preceding each of the Gospels, are pages entircly covered with tessellated interlaced ornaments. Of these, the one represented in Plate 5 securs on the verso of the first leaf, and is remarkalbe for the series of oblong spaces filled in with black and white patterns, in which modifications of the diagonal Chinese-like pattern and the step-like pattern are introduced.

The recto of the second leaf, facing the precedinge design, contains a drawing of the four Evangelical symbols of the rudest kind (represented in my "Palarographia," at the foot of the second article on Irish Biblicil MSS., and recently reproduced therefrom by Mr. Ruskin): these are drawn within the angles of a cross, ornamented with ribbons, and enelosed within a tessellated border, formed of quaklrangular patterns.

The verso of the thied leaf, opposite the beginning of the Prefice of St. Jerome, is occupied with the grand spiral design copied in the centre of Plate 7 ." of which, unfortunately, one of the borders has boen cut awzy. This design, although less

[^15][^16]elaborate and minute than similar ones in the Gospels of Lindisfarne, Book of Kells, and Paris Gospels, affords one of the best illustrations of this particular spiral ornament which I have met with in MISS.

The recto of the $13^{\text {th }}$ leaf, at the beginning of St. Matthew's Gospel, is occupied with the curious quadrangular and diagonal tessellation represented in the midkle of Plate 6. It will be observed that the pattern is simply formed by angulating the interlacements of the ordinary ribbon pattern, leaving plain quadrilobed spaces, such as occur more frequently in the Irish metal-work shrines of a later period. The verso of this keaf contains a long inscription in Irish, respecting St. Columbkille.

The recto of the 77 th leaf, at the beginning of St. Mark's Gospel, is occupied with the beautiful design represented in the centre of Plate 4 , in which the ingenious treatment of the central of the fifteen circles will be noticed, with its four divisions, in which the black and white step-like pattern of the first lcaf is repeated. Although only red, yellow, and green colours are employed, it will, 1 think, be admitted that this is one of the most harnonious compositions which could be devised.

The verso of folio 117, at the beginning of St. Luke's Gospel, is filled with the elaborate design given in the left-hand portion of 1 late 7 , the centre of which can scarcely be regarded as representing the double cross of the Greck Church, but must be rather looked on as simply ornamental, and in which the curious manner in which the narrow white edging of the yellow central pattern is, by the help of thin black angulated lines, made to form a series of angular windings, within the eighteen small white spaces, will be noticed. Another feature in this design is the narrow interlaced white riblon, with a black line running along its centre, at the four angles of the inner square. The verso of fol. 174, at the beginning of St. John's Gospel, is occupied with the rude design of lacertine animals, with an elegant circular pattern inscribed with a Greek cross in the centre, represented at the right-hand side of Plate 7. The elongated jaws and limbs of the nondescript animals are worthy of notice, whilst the idea of a series of such beasts biting each other is carricd out in the crests of several of the 1rish cambattas, or short crosiers, of a later period. It will be also observed that the central circle resolves itself into a triple combination of interlacements, in a very ingenious and unusual manner.

Each Gospel is also preceded by a symbolical representation of its respective Evangelist, enclosed within an ornamental border, occupying the entire page. These drawings are amongst the rudest and most grotesque delincations of the Sacred Symions ever executed. That of St. Matthew will be seen to represent a human figure, with the body entirely enveloped in a long plaidl-like cloak, in small square divisions, resembling a Roman tesseliated pavement (which the native artist could scarcely have scen). The head exhilits no sign of tonsure, the hair being parted down the middle, and cut square over the shoulders ; and the beard short. The stockings are also plaid-like; and the shocs have the front, as well as the hind part above the heel, carried up to a point.*

The Lion of St. Mark would be a respectalbic beast, were it not for the harlequin's dress in which it is represented. The dotting-over of the head with red points (as also in

[^17]hand division) are cut up into narrow white angulated ribbons. Mr. Wilde considers that the workmanship of this shoe (fig. 184), as compared with that of his figure 183 , "shows the great advanee in art which had taken place between the periods when these two specimens of leather-work were made." With the help afforied by manuscripts, 1 , on the contrary, should consider that the later-made shue ( $\mathrm{N}, \mathrm{S}, 183$ ) shows a decadence of art. regarding fig. 184 as the okler work.
the face of St. Matthews emblem, and the body' of the Calf of St. Luke), is also a curious mole of treatment. The latter animal woukl also scarcely excite a smile, were it not for the spiral ornaments, extending upwards from the legs, and the coloured boot-like terminations of the latter. The Eagle of St. John has only its hook-like beak and strong claws to recommend it to our favour as a set-off against its globose head and parti-coloural feathers.

The volume contains a copy of the Latin Vulgate of the Gospels, constituting in this respect a remarkable exception to most of the other ancient lrish copies of the Gospels. It commences, accordingly, with the Epistle of St. Jerome to Pope Damasus; followed lyy a scries of explanations of Hebrew names; the Eusclian Canons (not enclosed within ornamented columns), and the "breves cause," or synopsis of the Gospels. The first twolve leaves of the volume are thus occupied.

The commencement of the Epistle of St. Jerome (Novum opus, \&.c.), and of the sercral Gospels, namely, the "Liber gencrationis," and " $\mathrm{X} \overline{\mathrm{pi}}$ autem gencratio" of St. Matthew; the "Initium Evangelii Ihu Xp" of St. Mark; the "Quoniam quidem multi," and "Fuit in dicbus Herodis," of St. Luke; and the "In principio crat verbum et verloum erat apud dm" of St. John, are written in large ornamented letters, occupying, however, only the upper part of each page; the text in the lower part being written in the ordinary handwriting of the volume, which will be seen, from my fac-similes in Plate 6, to be in that character which has loeen termed lliberno-Saxon, and which is in fact a compound of the Roman uncials and minuscule letters, modified into a distinct national kind of writing.

These fac-similes consist, first, of the entire page containing the beginning of St. Mark's Gospel, headed by the rubric "Incipit euangeliu saccundum marcu." The large ornamental initial is a compound of the letters I and N ; the two narrow conjoined upright ribbons representing the I and the first stroke of the N . This initial is ornamented with the interlaced ribbon and spiral patterns (the only introduction by way of ornament of grotespue animals in the volume, occurring in the page representel in Plate 7 ; and the only Chinese $Z$-like pattern, considerably modified, in the black and white oblong portions in the page, represented in the middle of Plate 5).

The initial N of the Epistle of St. Jerome, having an clongated first stroke, is not quite so large as the initials of the Gospels of St. Mark and St. John, and is copied on the right-hand side of the third division of my 6th Plate. The "Liber generationis" is copied in the 2nd Plate of "Irish Biblical MSS." in my "Paleographia."

The "Quoniam quidem multi," and "Fuit in dicbus," of St. Luke, are copicel by O'Conor ("Scrip, vet. rer. Hibern.") ; the former, also, together with the initial F of the latter, in my l'late 6, and the initials "1N principio" of St. John, very similar in design to that of St. Mark, in my Geth Plate, are copied in the ninth illuminated page of Mr. Ferguson's "Cromlech on Mowth," published by Messrs. Day; in 1861; and portion of the heading (Vcrbum crat apurl $1 \overline{\mathrm{~m}}$ ) in my "Palaographia."

The "Xpi autem generatio" of St. Matthew commences with a large ornamental X , with the ends clongated and formed into scrolls.

The illuminations in this volume, although of a very effective character, want much of the extreme delicacy observable in other carly lrish and Anglo-Saxon manuscripts, such as the Book of Kells, the Cospels of Lindisfarne, and the Cospels of the J'aris Library; with which last the volume agrees in the initial letters of each Gospel only occupying the upper portion of each page: the text, also, being that of the Vulgate: the emblem of St. Luke, also (a calf), is quite similiar in both Goospels; although, as
will be seen from a comparison of my fac-similes in Plates 4 and 21, those of St. Matthew and St. Mark are totally different.

With respect to the question of the clate of the present volume, the following passage by the late Dr. Petrie will be read with attention :- "Whatever doubt may be felt as to the exact date of the Book of Kclls, no doubt whatever can be entertained as to the age of the Book of Durrow, the writing of which is also ascribed to St. Columba, and in which there are illuminations of the same style of art, though inferior in beauty of exccution; for in this manuscript we find the usual request of the Irish scribe, for a prayer from the reader, expressed in the following words:-
"Rogo beatitudinem tuam, sancte preshiter Patrici, ut quicunque hunc libellum manu tenucrit meminerit Columbe scriptoris, qui hoe scripsi ipsemet evangelium per XII dierum spatium, gratia Domini nostri;" i.e. "I pray thy blessedness, $O$ holy presbyter Patrick, that whosoever shall take this book into his hands may remember the writer, Columba, who have myself written this Gospel in the space of twelve days, by the grace of our Lord." Below which is written, in a cotemporary hand, "Ora pro me, frater mi ; Dominus tecum sit."

The volume was originally enclosed within a silver-mounted ancient Cumhdach* or shrine, made for it by the orders of Flann, King of Ireland, who reigned A.D. 879-916, but which has long been lost. Most probably this loss took place in A.D. 1007, when the volume was stolen, in the time of the Coarb Ferdomhnach.

Its absence is, however, the less to be deplored, as a record of the inscription which it bore is entered in the handwriting of the famous Roderic O'Flaherty; on the fly-leaf of the manuscript:-" Inscriptio Hibernicis literis incisa cruci argentex in operimento hujus libri in transversa crucis parte, nomen artificis indicat; et in longitudine tribus lincis a sinistra et totidem dextra ut sequitur: © Oroit acus bendacht Cholumbchille do fland mace mail sechnaill do righ erenn las a ndernad a cumdach so; hoc est Latine: $\ddagger$ Oratio et benedictio S. Columbe cille, sit Flannio filio Malachix regi Hibernix qui hane (operimenti) structuram fieri fecit. f Flannius hic rex Hibernix decessit 8 Kal. Maii ct dic Sabhati, ut in MS. Cod. Hib. quod Chronicon Scotorum dicitur, anno arre Christiana vulgaris 916. Hanc inscriptionem et interpretationem interpretatus est Ro. Flaherty, ${ }^{19}$ Jun. 1677." Thus it appears that the book was venerable in age and a reliquary at the end of the ninth century.

Mr. Digby Wyatt also, after carefully comparing the present volume with the Book of Kells, states that he "remained strongly impressel with the superior antiquity of the former to the latter. The one may have been St. Columba's property, and the other illuminated in his honour after his death, as was the case with the Gospels of St. Cuthbert (or of Lindisfarne);" adding, with reference to the artistic treatment of the drawings, that "in none of them were shadows represented otherwise than by apparent inlayings under the eyes and beside the nose; and yet, at the same time, the ornaments were most intricatc, and often very beautiful both in form and colour." $\ddagger$ Dr. Reeves also, in his "Life of St. Columba" (p. 276), considers that the volume approaches, if it does not reach, the age of Columba.

Of the connection of this volume with Dorrogh or Durrow, in King's County, where was a monastery dedicated to St. Columba, and of the fame of the saint himself as a scribe, the following passages from an article by 1)r. 1. H. Todd \$ may be quoted.

[^18]Archbishop James Ussher, who was bishop of Meath from 1621 to 1624, states that 'amongst the records (xemerina) of the monastery of Durrow, was preserval a very ancient manuscript of the Cospels, which the monks uscd to say had belonged to Columba himself, out of which, and another of no less antiquity, also ascribed to the same Columba (and heck sacred by the inhabitants of Meath, in the town called Kelles, or Kenlis),* I have collected, for my own use, two books of varions readings by a diligent collation of them with the Latin \'ulgate.' " $\downarrow$

The monastery and church of Durrow were founded by St. Columba. A sculptured cross, still callesl St. Columkille's cross, stands in thre churchyard of Durrow; and near it is St. Columkille's well.-(Recves's "Life of St. Columba," p. 276.)

Dr. Todd proceeds:-"St. Cofumba was a celclorated scribe, and from his carly youth devoted himself to the work of multiplying coppies of the Psalms and Gospels, and other portions of the Scriptures. He was burn December jth, A.D. 519; so that the manuscripts written lyy him are among the most ancient now extant in Europe. There is a curious legend of him on record, which proves his carly taste for transcribing the Scriptures, and is on many accounts interesting. It is given at length in the curious life of St. Columba, written in Irish by Magnus O' Donnetl, chicf of Tirconnell, and translated into Latin by Colgan. The learned Dr. Keating also, in his I Iistory of Irclind.' notices this legend, and quotes as his authority for it the black book of St. Molagga, a chronicle now, I fear, no longer in existence." IIe then transcribes the alridged account of the legend given by the Rev. R. King in his " l'rimer of the Church of Ircland," 3rd cdit., P. 79. "St. Columba, it is said, being on a visit with St. Finnian of Moville, oltained from him a loan of some part of the Holy Scriptures [Keating, froms the Book of St. Molagena, says that it was a coply of the Gospels], which, being greatly pleased with it, he leegan to transcribe from beginning to end, without Finnian's knowledge: and used to stay in the church of the place where he was [Druimfiom, in the county Louth], after service by day and night, for the purpose of carging on the writing without lecing interrupted or observel. The copy was nearly finished when Fimnian, having occasion for his manuscript, sent a messenger to get it from the saint, who discovered the proceeding, and made Finnian also acpuainted with it. Upon this the latter became highty displeased, and teld Columba that he had no right to have copied privately, and without his consent, a book that belonged to him; he also demandel the copy for himself, as having been in some sort the produce and offspring of his own book [Muc Leabhair, the son of the book, as Keating calls it]. St. Columba repliced that he woukd leave the matter to the arbitration of Diermit, then King of all Ireland, to whose judgment the case was accorlingly referrel. He decided in favour of Finmian, giving sentence in a remarkable form of trish words, which aftervards became proverbial among the people: 'Le gach voin a voinin, agus le gach leabhar a leabhran;' i.e., 'To every conv loctongs its calf: so likewise to every hook its copy: The sequel of the story, although extremely curious and interesting, is not to our present purpose; neither is it necessary for me to discuss how far the legend is true, or founded on truth. Even though we should supprose it to be a pure fiction, it will suffice to prove two things: the great value that was set on copies of the Scriptures in that age, or at least in the age when the story was invented; and, seconelly; that Columba was popularly known as a zealous transcriber of the Scriptures."

Alamman, one of the most ancient hiographers of St. Columba, also mentions a book of weekly hymms (Ilymnorum liber septimaniorum), and other numerous broks, in

[^19]the autograph of Columba, that were extant in his time. (Vit. Columbx, lib., ii., ce. 7, 8.) And O Donnell, in his life of the saint alrealy referred to, says, "He left behind him three hundred volumes of the Gospels, or other sacred books, written with his own hand; many of which, in gold and silver covers, adorned with gems, like the most precious relics, are preserved by posterity; and held in the highest vencration to the present day [this was written in 1520]; but the rest, wars and the injury of time have destroyed." *

The volume itself was preserved at Durrow down to the time of the Reformation, when it was given to the Library of Trinity College, Dublin, by Dr. Henry Joncs, Bishop of Meath, A.D. $15^{8}$ 4, in whose bishopric the church of Durrow was situated (Petrie, $u t$ supra), and who was Yiice-Chancellor of the College.

## THE BOOK OF KELLS.

Plates VIII. IX. X. XI.

IRELAND may justly be proud of the Book of Keils,-a volume traditionally asserted to have belonged to St. Columba, and unquestionahly the most claborately exccuted MS. of so carly a date now in existence; far excelling, in the gigantic size of the letters at the commencement of each Gospel, the excessive minuteness of the ornamental details crowied into whole pages, the number of its very peculiar decorations, the fineness of the writing, and the endless variety of its initial capital letters, the famous Guspels of Lindisfarne, in the Cottonian Library. But this manuscript is still more valuable on account of the various pictorial representations of different scenes in the life of our Saviour, delineated in the genuine lrish style, of which several of the manuscripts of St. Gall, and a very few others, offer analogous examples, and of which the present volume and my "Palaoographia sacra pictoria" offer a complete serics of fac-similes.

This fine volume was long ago enshrined in a goiden cumblach, or cover, and narrowly escaped destruction in A.D. 1006, when the volume was stolen. The Irish passayse, referring to this circumstance, in the "Annals of the Four Masters," is quoted in my' "Paliengraphia;" and Dr. Todd + thus cites the ancient chronicie caled the "Annals of Ulster," in which the same fact is recorded:-"A.D. soo6. The large Gospel of Columbkille $\ddagger$ was sacrilegiously stolen in the night, out of the western erdom [perhaps what we should now call the sacristy or westry-room] of the great Church of Kennansa [the old Jrish name of Kells]. This was the chicf relic of the West of the

[^20]scu ceclesiam significat, partim ab Ecclesia falici omine sortiturns, pueri solcbant prit gaudio, clevatis in ccelum manibus, dicere, licee advenit Columba de cella." (Act, SS., p] $3.645-6$. ) And in the Leablaur Breac it is stated (as trans. lated into Einglish) that he was called Culumerlle, beeause of his frequently cotning from the cell in which he read his J'salms, to meet the neighbouring childeen: and what they used to say among themselves was, "tlas our little Colum come tu-day from the cell:" i.e., from Tulach. Dubhylaise in Tir-Lugadech in Cinell conaill.- (Reeves, p. Ixx, nole u.)

World, on account of the human coucr:* This Gospel was found after twenty nights and two months, "with its gold stolen off, and a sod over it.'" (And sce Petrie on this passage, in the "Round Towers," p. 436.)

Here we find the name of Columba (Colunblille) in conjunction with a large copy of the Gospels; and it is certain that the volume before us is the great Gospel of Columblkille, to which the foregoing record of the Four Masters refers. It is, as Dr. Toded justly remarks, of an unusually large size, written in very large letters, at a period when it was customary to write in a very small hand; it belonged to the church of Kells, as is evident from the curious charters, relative to the clergy of Kells, which it contains; and it continued among the trcasures of that church down to the time of Archlishop Ussher, by whom it was savel from destruction, and who was bishop of Meath from 1621 to 1624 . After his death, when his library was granted by King Charles 11. to the University of Dullin, this precious volume, with other inestimable treasures, was found amongst his books, and has ever since remained in the safe custody of its present possessors, who, on account of its containing a royal charter of one of the kings of Ireland, deemed it not unfitting to allow Queen Victoria and her royal consort to inseribe their names in the wolume, on the occasion of their visit to 1reland.

St. Columba, who was born in December, A.D. 519, died on Whitsun-cve, A.D. 595 ; so that the Book of Kells, if written by him or evcr in his possession, was upwards of 400 years old when its precious cover was stolen, and is now of the antiquity of thirteen hundred jears. Mr. Dighy Wyatt, as we have seen in the preceding article, considers that this volume was written after the death of St. Columba, in his honour, as was the case with the "Gospels of Lindisfarnc," written in honour of St. Cuthlert, shortly after his death; but Dr. Todd, whose acquaintance with Irish MSS. is unrivalled, regards the volume as "a valuable monument of the piety and zeal of the Irish Church of the sixth century; even though we should be disposed to question the tradition that it is in the handwriting of Columba; which, however, I must say I see no reason to doubt, as the volume is uncloubtedly a manuscript of that age" (ut supra, p. 38).

Dr. Todd, moreover, refers to a legend recorded in the ". Imals of Ulster," from which we laarn that St. Columban was the possessor of a celcleratel copy of the Gospels not written by himself, but given to him (as the legend says) by an Angel, and therefore callecl the "Gospel of the Angel." This volume was, however, found with two other " noble relies," according to the legend, in the tomb of St. Patrick, when his remains were translated loy Columbille into a slrine. The latter part of the legend is omitted (purposcly; as it would seem) hy O'Donnell in his "Life of Columba" (lii), i. c. ult.); but he also gives sufficient to show that, at least at the time when the legend was invented (if not hef(ore), a singular copy of the Gospels, as also a chalice and a bell, $\hat{t}$ were said to have been in the possession first of St. Patrick and then of Columba.

In the account of this volume in my "Paloographia," I have considered it as most probalale that Giraldus Cambrensis had it before him when, at the close of the twelfth century; he wrote (as guoted in my former description, and as translated by Dr. Todd), "Of all the wonders of Kildare, 1 found nothing more wonderful than that marvellous book, written in the time of the Virgin [St.] Brigid, and, as they say; at the dictation of

[^21][^22]an Angel." [Hence, possibly, the origin of the name of the Gospel of the Angel above referred to, as applied to the Kildare rather than the Kells Gospels.] "The book contains the Concordance [i.c. the Eusebian tahles or canons] of the Evangelists, according to Jerome, every page of which is filled with divers figures, most accurately marked out with various colours. Here you behold a majestic face, divinely drawn, [in the original, - Majestatis Vultum divinitus impressum,' which I prefer to translate, the face of the Divine Majesty, considering it to refer to a portrait of the Saviour,] there the mystical forms of the Evangelists, cach having sometimes six, sometimes four, and sometimes two wings; here an eagle, there a calf: there again a human face, or a lion, and other figures, of infinite variety, so closely wrought together, that if you looked carelessly at them, they would seem rather like a uniform blot than an exquisite interweaving of figures, exhibiting no skill or art, where all is skill and perfection of art. But if you look closely, with all the acuteness of sight that you can command, and cxamine the inmost secrets of that wondrous art, jou will discover such subtle, such fine and closelj-wrought lines, twisted and interwoven in such intricate knots, and adorned with such fresh and brilliant colours, that you will readily acknowledge the whole to have been the result of angelic rather than human skill. The more frequently I behold it, the more diligently I examine it, the more numerous are the beauties I discover in it, the more 1 am lost in renewed admiration of it. Neither could Apelles himself execute the like: and indeed they seem rather to have been formed and painted by a hand not mortal." ("Topogr. Hibern. distinct.," ii. c. $3^{8 .}$.)

And, to quote only another art-critic of the highest fame, Dr. Waagen, the conservator of the Royal Museum of Berlin, who has especially made ancient illuminated manuscripts a profound study, says of these Irish and Hiberno-Saxon works: "The ornamental pages, borders, and initial letters, exhibit such a rich variety of beautiful and peculiar designs, so admirable a taste in the arrangement of the colours, and such an uncommon perfection of finish, that one fecls absolutely struck with amazement."

The very numerous illuminations of this volume render it a complete storehouse of artistic interest. Foremost, and quite unique of their kind, are three pictures, representing scencs of the life of the Saviour; mamcly: -1 st, the representation of the Virgin and Child : 2nd, the Temptation of Jesus Christ; and 3rd, the Scizure of Christ by the Jews.

The verso of fol. 7 is entirely occupied with an illumination representing the Virgin seated, holding the infant Saviour in her lap (copied in the first plate of the article on this MS. in my "Palaographia"), * but which is enclosed in a frame-like border an inch and a quarter wide, composed of a great number of interlaced lacertine animals, of various colours; the angles of the frame are, moreover, ornamented with additional designs (as in my Plate 10), that at the upper angle of the left side being an intricate interlacement of thin white ribbons on a sienna ground, and that at the lower angle of the same side like the centre portion of my Plate 12. Each of the two angles on the right side is filled with a design, composed of a pitcher, holling two branches, with large trefoil leaves, as in the upper part of the central group in my Plate 5t, fig. 1. Moreover, a small square space is taken out of the right-hand border (at the back of the lower angel), in which the heads of six persons are represented, similar to those in the lower part of my Plate 11, with their backs turned towards the central miniature. It is difficult to comprechend the object of this group of heals, of which I know no other instance in miniatures of the Virgin and Child.

[^23]The Virgin Mother is here represented seated on a low-loottomed chair of elegant design, represented in profile, with a high straight back, reaching as high as the ears of the Virgin, and terminating at its upper part in a red dog's hearl, with a tonguc of enormous lengeth, twisted in various complicated folds round the top of the chair: being partly coloured blue and partly ycllow. The seat is concave, and the whole space between the front and hind legs is decornted with a charming pattern, ajparently representing richly ornamented bars or tapestry-work; the open spaces leeing coloured pink and green, and bearing alternately white crosses and red circles. The Virgin is drawn of a large size, as was often donc, by way of showing vencration, in drawing the sacred persons by carly artists. As usual with figures of females also, at this carly period, the hend is covered with drapery; and surrounded lyy a parple circular nimblus, bearing three pale yellow Naltese crosses, and severalgroups of three white dets arranged in a triangle; the nimbus being edged with a narrow band of pearls, on a sienna ground. The wings of the two upper angels are represented as crossing portion of the nimbus, and being coloured green and bluc, Dr. Toxkl has mistaken them for part of the nimbus itself. It is remarkable that neither the infiant Jesus, nor the four Angels occupying the corners of the design, have any nimbus or glory surrounding their heads." The fect in all the figures are bare and ill drawn.

The upper robe of the Virgin is redldish-purple, bearing a number of small white dots, arranged by threes, forming triangles; and on her right shoukler the dress bears a lozenge-shaped spot, edged with white; of which Dr. Todkl expresses himsclf as ignorant of the meaning. I simply regard it as an ornament, intended to break the large uniform purple space in this part of the design. The lower rolle of the V'irgin is lilac, edged with yellow. The upper robe of the Child is green, and the lower yellow, with red dots arranged in triangles. The two Angels occupying the upper angles of the design, appear to be intended for females, having the head covered with a jellow cap, like the Virgin. Each holds a rod, with a circular disk at the top, coloured grecn, with a brown edging, and bearing a small Maltese cross. Two other Angels occupy the two lower angles of the picture ; one holding in both hands a rod, on the top of which is a circular disk, enclosing a twelle-leaved rosette; whilst the other has in his hand an instrument consisting of a short stem, separating itself into two convoluted lranches, each terminating in a large trefoil or shamrock leas, analogous to one of the seeptres hekl ly St. Luke in the "Book of St. Chad." (Sie my plate of the Gospels of St. Chad, in "Pral. sicr. pict." H

The Virgin, moreover, is represented with a narrow interlaced riblbon of a golden

[^24]sacred person is enveloped, and which is oceasionally termed the vesica piscis) only to certain saints may be the oretically correct, but it is entircly refuted by the practice of artists from the carliest periad, and is not confined to "modern patinters," who have given a nimbus to the head of the Saviour, as well as to that of the other persons of the Trinity, \&ec

The attribution also of ecrtain colours to the nimbous of ecrain personages, is also entirely refuted by the like practiee of painten of all ages. The reader who may be induced to work out this tyuestion for himself, may coasul Didron's "Icmographic Chrétienme," and Mrs. Jameson's volumes on "Sacreal and Legendary Art."
t 1r. Petric showed me an ancient Irish relic, which appeared to me possibly to be the handle of one of these imstruments, Can it be intended for the "flabellum mus carium," used in the carly Church "ad muscas a sacriticic abigendas"?
colour reund the neck. Can this have been intended for portion of a torque, or is it simply introduced for the salke of ornament? The two semicircular open spaces at the sides of the drawing are filled in with grotesquely interlaced human figures, and a similar space at the top with interlaced lacertinc animals.

The drawing representing (as 1 apprelend) the Temptation of the Saviour occurs on fol. 202 y, and is copped in my Plate 11 . Here the bust of the Saviour is represented at the summit of an claborately ornamented conical design, which I suppose represents a "pinnacle of the temple," rather than the "exceeding high mountain." The head of the Saviour is surreundel by a cruciferous nimblus, like that of the Xirgin in the above-luscriled drawing, and He appears to hoid a roll in his left hand. Two very rudely-designal Angels hover alowe His head, and two others occupy the upper angles of the picture, the interstices of the latter lecing filled in with follage and branches springing from vases; that on the right hand being in an unusual position. The strangely emaciated black figure of the Tempter (destitute of tail, but with hoofflike feet), and the crowd of heals at the side and bottom of the design, as also the bust within a frame, holding two rosette-bearing ruxls, merit particular noticc.

The third of these designs occurs on fol. $11+r$, and represents, as 1 apprehend, the seizure of Christ by the Jews (St. Matth. xxvi. 50). The chief portion of this design is copied in outline in the middlle of my 5 tst Plate. Here the Saviour is represented destitute of a nimbus, with curling hair and straight beard, whilst the Jews are distinguished by being drawn of considerably smaller size, and wearing short hair, black pointed beards, and moustaches. They have scized the arms of the Saviour. All the feet are here represented as naked. The scene is indicated by branches, with foliage, in the upper part of the drawing, and ly the words "Et (h)ymno dicto exierunt in montem Oliveti." (St. Matth. xxiv. 30.) The whole is enclosed in the original between two highly-decorated columns, supporting a rounded arch, the crown of which terminates in two large doys' heads.

Mr. Petrie thus comments on this picture:-"Here the Saviuur is drawn at the moment when, having risen from His last Supper with Ilis followers, He turns to walk forth to Ilis Passion and Death. There is no scnse of heroism, no proud endurance in His form, but there is of sorrow and sinking. And there is deep tenderness in the way two of $I$ lis followers are painted as coming to IIis side, and placing their arms leneath His arms, as if they would support and reassure Him, while he utters the words, 'All ye shall be ashamed of me this night:' The three figures are passing forth bencath an arch, the ornament on which secms miraculous in the delicace of its detail, and through whose branches, arching ower the group, may be read the words of the first text quoted, while the second is written on the lack of the picture." It is surprising that Mr. Pectric, who was so thoroughly acquainted with the details of the great sculptured crosses of Ircland, should have failed to perecive the intention of the drawing lefore us. Athough obscurc, I have no doult that the lowest compartment of the west side of the soutlh-east cross, Monasterboicc, ( O N cills Crosses, Pl . 14, where the two Jews are armed with swords and wear long inoustaches.) the upper compartment of the west sile of the north cross, Clommaenoise, ( 0 Neill, 111. 23, where the head of the middle figure has a circular nimblus, and the two side figures are armed with leng spears.) and the upper compartment of the stem of the . Trloue cross, west side ( $\mathrm{O} \mathcal{N}$ cill. P!. $3^{2}$ ), represent the same sulject, namely, the Seizure of Christ hy the Jews. Sometimes also the two side figures are representel on the Irish crosses with dogs' heads, in allusion to P'salm xxii. 16.

The volume comprises also three full-length figures, intendel for portraits of the

Evangelists. On fol. 28 v is St . Matthew, opposite the commeneement of his Gospel. This figure (copied in my toth IPlate) appears to be standing, but the two ends of the blue cushion, dotted with white in triangles, seen at the sides of the figure below the clbows, indicate a seat ; the curly flaxen hair, the short stiff bearel, the misplaced ears, the book held by the covered left hand, whilst the right hand appears to be in the act of benediction, with the first and second fingers extended in the Roman manner, the feet evidently wearing sandals, the two peacocks* standing on plants in wases bencath the large arch, the three Angels with a fourth figure apparently destitute of wings, and bearing a branching foliated roed, together with the whole general design of the drawing, and the execssive elaboration of the interlaced details, render this pieture one of the greatest interest.

On fol. $32 v$ is a full-fength portrait misplaced, but evidently intended for St. Mark or St. Luke, whose portraits do not occur before either of their respective Gospecls, and which is inscribed in a modern hand, "Jesus Christus," upon an crasure. This figure, which is destitute of any attribute of the Saviour, is similar in design to that of St. Matthew, and appears also to be standing; but the ends of the ornamental cushion appear at the sides of the columns supporting the rounded arch, above the head of the figure, which is surrounded by a circular nimbus, of which the disk is ornamented with red and biue triangles, and parti-coloured dots, also arranged in triangles. The right hand is hidden bencath the outer garment, but the left hand, uncovered, hokls the book of the Cospels; the seat is ornamented with the heads of animals and birds, and the whole is enclosed in a splendidly ornamented border formed of lacertine animals.

The third of the figures of the Exangelists occurs opposite the beginning of St. John's Gospel, on fol. 291 N : It is a splendid page, the upper portion of the figure being copried in my " Palaographia" (Book of Kells, p. 5). Here the Viangelist is seated on an ornamental cushion, with the head adorned with a magnificent nimbus, of which the outer circle (omitted in my figure above referred to) consists of a serics of interlaced animals, with three large circular disks, ornamented with a star-like design: the figure holds the book elevated in his left hand, with a pen of large size in his right. The folds of the hair illustrate, as Mr. I'etrie informed me, the ancient habit of the Irish. The fect are shod with sandals. The ink-pot is placed near the right feot. The whole of the design is, like the others, enclosed within a highly decorated border.

The [rage (fol. 33 w) opposite the commencement of the historical portion of St. Mathew's Gospel (ch. i. yer, 18), is entirely occupied with at chaborately tessellated page, enclosing a cruciform design of a character similar to, but far more intricate than, any in the Cospels of Lindisfarne, St. Columba, or St. Chad. I suppose each Gospel was preceded by a similarly ornamented leaf, which has disajpeared.

[^25]this quotation, the whole is copied, without acknowledgment, from Mrs. Jameson's "Shaced and Lexgendary Art," p. 15.) The curious fancy of the early Christians, that the fesh of the peacock was ineorruytible when dead (" quis enim nisi lews creator omaium dedit earni pavenis mortai ne putrenceret," say, Sit. -agustine, De (iv. 1)ei, xxi. c. \&) was a more probzable ground of the adoption of this birsl as a Claristian symbol: but in the Syriac Conpels of St. John of Zagba, sixth century, in the Laurentian Libsary of Florence. two of these birch are introduced in one of the primitugs, evidently as simple ornaments, without any symbulism (1)'A gincourt, \&'ainting, tabb, exciii. fig. 3. and see Munter, " Simblildes und Kanstvorstellungen der alten Cliristen." i. p. (y2): and sueh, I believe, is also the cetse in the Jrish nuiniature lefore us

Three full pages also are devoted to the illustration of the Evangelical symbols: namely, the verso of leaf 27 , at the beginning of St. Matthew's Gospel, where they are singularly delincated and ornamented, and enclosed within broad claborate sq̧uare borders. They occur again on fol. 129 v , opposite the beginning of St. Mark, in a beautifully designed page ; and a thiral time on fol. 290 v , at the beginning of St. John's Gospel, copied in my 9th Plate. The singular manner in which these figures are treated deserves careful attention, and has much more resemblance to Assyrian or Egyptian designs than to ordinary Western work. In the first of these pages the Angel is represented winged, and with a nimbus around the head, bearing a long rod, with a beautiful Greck cross at its upper end.

The symbols themselves in the second of these drawings are copied in the second plate from the "Book of Kells" in my "Palxographia;" each is, however, enclosed in an oblong frame (as represented in outline in my 53 rd Plate, fig. 7), and the whole within a highly ornamented borider. In this series, the Angel is attended by a supplemental Angel, of which the head and wings occupy the upper, and the spread tail the lower part of the first small frame: that containing the Lion of St. Mark, copied in my 5 3rd Plate, is accompanied by the symbols of St. Luke and St. John; the Calf of St. Luke has the Lion and Eagle in the angles, and the Eagle of St. John has the Call and Lion. Each frame also contains figures of two rods, terminating in rosettes, the pendent objects somewhat like fuchsia-flowers, being probably intended for small bells, and which are replaced in two of the frames by four small groups of rounded plates, arranged in pendent triangles, probably intended to produce a sound when the instrument represented was shaken by the hand.

In my gth Plate it will be seen that the symbol of St. Matthew is represented with four wings, with a short bcard, without any nimbus round the head, and as holding a book in cach hand. It may be proper to addl that it is the Lion of St. Mark which occupies the left, and the Eagle of St. John the right side of the design, which, in its elahorate details and elegant arrangenent, is unequalled in Celtic art.

Besides the above-described illustrations, the text itself is far more extensively decorated than in any other now existing copy of the Gospels. Not only are the pages containing the commencement of each Gospel, namcly, the "Liber Generationis" (fol. 29 r ) and the " Xpi autem generatio" (fol. $3+\mathrm{r}$ ) of St. Matthew, the "Initium Evangelii" of St. Mark (foot. 132 r ), the "Quoniam quidem" of St. Luke (fol. 188 r ), and the "In prineipio" of St. John (foll. 292 r ), entirely filled with these words (the initials being of a gigantic size, and ornamented with the utmost proligality of ornamental design); but the Euschian Canons occupying several pages at the beginning of the book: the commencement of the "breves causs," or headings of the chapters, commencing on fol. 8 r , with the words "Nativitas Xpi in Bethlem ludx, magi munera efferunt et infantes interficiuntur, regressio"* (written in rows of angular and lacertine letters of different sizes, separated by highly ornamented bars); as well as various detachal passages of the Passion; as, "Tune dicit illis Jesus omnes," fol. 11+ 1 : "Tune crucifixerant," fol. 124 r ; "Erat autem hora tertia," fol. 183 r ; the end of St. Mark's Gospel, fol. 187 v ; "1hs autem plenus," fol. 203 r ; and "Una autem Sablati," fol. 285 r ,-are all written of a large size, each occupying a separate page, and being beautifully decorated.

In the pages of the Eusebian Canons the figures of the Evangetical symbols are introduced beneath arches, in the upper part of the designs, and in the pages at the commencement of the Gospels human figures are also introluced, often in a

- The initial $\mathcal{N}$ in this passage is copied in page 7 of the "Cromlech on Howth." and the remainder of the
word, (N) ativitas, formed of curious lacertine letters, in the second plate of my " Palieographia."
very fantastical manner. In the pages of the "Liber Generationis" a figure nearly half the height of the design, holling a book, occupies the bottom left-hand portion of the page.

An excellent idea of one of the less elaborately designed pages is conveyed in the illuminated title-page of the "Cromlech on Howth,"* being a partial adiaptation of the page illustrating the words "Tunc crucifixerant," \&c., mentioned above:

The page containing the last few words of the Gospel of St. Nark is one of the most remarkable in the volume. On either side the page is margined by the slender bocly of a nondescript animal (having its interior filled up with birds, with interlacing tails and top-knots), with the head and mane of a lien, and with the tail and hind legs strangely bent and intertwined. Each has only one fore leg, which is, however, of wonderful length, and is angulated in such a manner, in conjunction with the corresponding leg of the opposite animal, as to form the letter $X$, oceupying the whole of the centre of the page. On either side, within the triangular space between the boxly and this leg. is respectively introxluced an Angel, inscribed "Angelus dri." One of these animals (omitting the long fore leg) forms the margin of the sixth page of the "Cromlech on Howth."

Another artistic peculiarity of the " Book of Kells" arises from the decoration of the initial letters of each of the sentences or verses, so that each page presents us with several of these letters, varying in size and design: as well as from the introduction of coloured representations of men, animals, birds, horses, dogs, \&e., placed without any reference to the text, but simply to fill up any vacant sjace at the end of a line. Of these peculiarities, portion of the Beatitudes, copied in the second plate from the "Book of Kells" in my "Palcographia," and the 8th Plate of this work (from fol. 200 of the MS.), offers exceliedt examples, the latter being portion of the genealogy of Christ, from the beginning of St. Luke's Gospel (ch. iii. ver. 23 ).

The elegant design at the head of my plate has been transposed from the end of the genealogy to the beginning: and it will be observed that the right-hand division is intended to represent twes branches with leaves and flowers, arising out of a bluc-andwhite vase, not dissimilar in shatee to that in the hand of the upper figure at the righthand side of the page (introduced from page 201). The introluction of matural foliage in this MS. is another of its great peculiarities; whilst the intricate intertwining of the branches is eminently characteristic of the Celtic spirit, which compelied even the human figure to sulmit to the most impossible contortions. In the scrics of initials in my plate (boing the letter () often repeatel), the round part of the first is formel of a monstrous animal with a green neck, a long curved booly, haff formed of minute white ribloons on a black ground, and half plain yellow, with one of the hind legs red and the wther fellow; the secoml portion of the $Q$ being formed of a human bead, a thin body with a pretty interlacel pattern, forming a serics of lozenges, a very long and thin yellow thigh, and naked shanks and feet, one of which is seized by the beak of the bird forming the eentre of the fourth letter Q.

The figure at the bottom of the right side of the page is valuable as a representation of an Irish warrior of the sixth century; armed with the small round shicld (as in

[^26]with serupulous precision. It hardly need be addect that the smalker initials at the begisning of each line of the l'oem and the text itself, are intended for Guthic blackletter of the fourteenth centurs:
the Psalter of St. Augustine,-see Plate 3) and a long spear. The tivo figures on this page, as well as two small equestrian figures from pages 89 and 255 , are copied and described in Mr. Wilde's "Catalogue of the Antiquities of the Royal Irish Academy" (pp. 299, 300).

Ten of the smaller initial letters at the beginning of the verses are copied in my. "Palxographia;" and others have been publishecl by Dr. Told in the "lrish Ecclesiastical Journal," No. 76. A fevv others of great elegance, or singular quaintness, may be referred to.

In page 297 V (Pater noster) is a grotesque little figure of a man in a sitting position, with one of his legs thrown upwards, fornning a figure like the letter K. In p. 130 is a small circle, within which three men are contorted, with their legs and arins singularly interlaced.

In p. 291 v is a curious scries of lozenge-shaped designs, the central one formal of eight lacertine animals, all the noses of which converge to the centre. Dogs well drawn are represented on p .40 , and in the open spaces of a finc letter $Z$ in the early part of the volume; and again in p. $4^{8}$, in conjunction with an elegant bit of arabesque, formed of trefoils and a hare awkwardly sitting on its hind legs, and regarding the dog with great indifference. On the same page a eat sits very demurely; whilst a rat runs off with a small pat of cheese. A butterfly; or more probably, from the markings on the borly, a death's-head moth (Sphinx atropos), is represented in p. 63 ; a cock and two hens, of blue and green colours, appear in p. 67 ; a man on horseback, in a green cloak celged with red, in p. 89; a strangely distorted man strangling an eagle in p. 96; whilst in p. I 34 is a singular little composition of two cats, seated with their tails between their legs, each holding in its fore paws the tail of a mouse ; the two mice, careless of their proximity to the eats, being engaged in devouring a circular cake marked with a cross (the consecrated wafer?): two other mice are quietly seated on the backs of the cats, whilst below is a black rat devouring a fish. Some of these groups of animals are copied in the "Cromiech on Howth," p. 30, but not with sufficient attention to the minute details.

The palxographical details of this volume are described in my "Palacographia," whilst the curious charters inscribed on its blank pages have been printed by the Irish Archaological Society, in the first volume of their "Miscellany;" in the original Irish, with a translation and notes by Mr. ODonovan, and which are believed to be the only specimens which time has spared to us of legal deeds composed in the lrish language prior to the Anglo-Norman invasion.

## THE GOSPELS OF LINDISFARNE.

## Platis XII. and XIII.

THIS noble manuscript, known sometimes as the Durham Book (from having been long preserved in the Cathedral of Durham), or the Gospels of St. Cuthbert (in whose honour it was written and illuminated), forms the glory of the Cottonian Library, preserved in the British Museum, where it is markel Nero D IV, and is certainly the
most claborately ornamented of all the Anglu-Sixon manuscripts; it has, morcover, the advantage of being quite entire, and containing its own evidence of its origin and date. It is of the same size as the Book of Kells, and somewhat smaller than the Cospels of Mac Regol; consisting of 258 leaves of thick vellum, measuring $13_{2}^{\prime}$ inches by $9^{\frac{1}{2}}$. It contains the four Gospels, written in double columns, according to the Latin Vulgate, with an interlinenry Anglo-Saxon gloss, preceded by the Epistle of St. Jerome to Pope Damasus (Novum opus, \&c.), the Eusclian Canons or tables of parallel passages, arguments or abstracts of each Gospel, similar to the short headings prefixed to the chapters of the Gospels in English Bibles, and capitula of the lessons ordered to be read on Sundays and festivals in the Church; the whole written in a beautifully clear, large, rounded hand, and most exquisitely ornamented with drawings, illuminated initials, some occupying entire pages, and tessellated designs, the entire volume being in an extraordinarily perfect state of preservation, although now nearly 1200 years ofd.

The colonization, alout A.D. 635, of the afterwards famous island Lindisfarne, from the still more famous island Iona (which had been given to St. Columba and his Irish associates, by the King of Dalriada, in Scotland, about the middle of the sixth century), will enable us to understand the complete resemblance existing between the artistic and palaographic peculiarities of the Book of Kells and the volume now under consideration ; since, notwithstanding the mission of the Scoto-Irish missionaries came to an end after an existence of only thirty years, it is evident that Eata and his pupil Cuthbert, coming to Lindisfarne from Mclrose in $66 \psi_{+}$, found most of the monks still strongly favourable to the Scoto-lrish traditions. The manuscript now under consideration was written at Lindisfarne at the end of the seventh or very beginning of the eighth century, as we learn from a short $\Delta$ nglo-Saxon entry at the end of St. Natthews Gospel, and a longer one at the end of the volume, in the same handwriting as the interlineary Anglo-Sixon gloss.*

These, together with the account given by Simeon, precentor of Durham at the end of the eleventh century, prove that the volume was written by Ealfrith (a monk of Lindisfarne, and who became its bishop, and held the see from A.D. 698 to 721 ), in honour of Goxd and St. Cuthbert (who died in 687); that the illuminations were executed by Athilwakd, who was a contemporary monk with Bishop Ealfrith, and who succeeded him in the bishopric of the island, which he held till his decease in 737, according to the Saxon Chronicle, or in 740 according to the supplemental notes to Berle; that a splendisl gilt corer, adorned with precious stones, was made for the book by Billfrith

- The two Anglo-Saxon entries above feferred to are extremely interesting, and are thus transhated by Mr. Waring ("I'roleg. Lindis. and Rushworth Cospels," part 4. p. aliv): the first being "Thou, O living God, bear in mind Endfrith, and NEthelwald, and liilfrith, and Adedred the simer. These fuar, with Ged's help, were employed upou [or busied about] this bouk:" and the second, "Ladfrith, bisloop over the churchs of Lindisfarne. first wrote this book in honour of Gud and $S_{t}$. Cuthbert, and all the company of saints, in the ishand: and Aithelwald, bishop of Lindisfame, made an outer cover and adorned it, as he was well able: and billifrith the anchersite, be wrought the metal-work of the ornaments on the outvide therexf, and decked it with gold and with gems, overhaid also with silver anel unalloyed metal : and Aldred, an unworthy and most miserable priest, by the help of Godi and St. Cuthbert, over glossed the same in English, and domiciled himself with the three parts: Mathew, this part for Cool and St. Cethbert: Mark, this pine for the bishop: and l.wke, this part for the brotherhood: with eight ora of silver (as an offeriog on entrance:
and St. Juhn's part for himself, i.c. for his soul ; and depositing four silver ora with God and St. Cuthbert, that he may find acceptance in Heaven, through the mercy of Gud; good furtune and peace on earth, promotion and dignity, wisdom and pridence, through the merits of St. Cuthbert. liadritls, Ethilvald, Billfrith, and Aldecd, lave wrought and adorned this lookk of the Cospels, for Flove of Geod and st . Cuthbert." The words applied to Athilwald's share in the work. "githryde ant gibelde." appear to nee to refer to the illuminations of the volume. The Anglo-Siaxan thrytron, to finish or make perfect. and the old Friesic, Swedish, and German word bild, a painking, strongly favour this idea. Morenver, Billfrith is stated on have nade the metal cnvering, and it is well known that it was the custom for the seribes of such manuscripts to keave spaces for the illuminator subsequenty to fill in and complete the work. Thus we may add Bishop A:thilwald (.)edelvald. Acthelwald, or Ocxilvald, as his name is variuusly writen), to the list of famous art-worker Church dignitaries, of whom St. Eloi and Dunstan were examples.
the anchorite, and that Aldred, an "indignus et miserrimus preshyter," added the interlineary Anglo-Saxon gloss and notes. It does not appear, indeed, at what date Aldred the glosser lived; but a bishop of that name presided over the see of Durham from 946 to 968 . If the two were identical, the gloss would probably have been written lefore the former of these two dates, whilst Aldred was a presbyter; and Mr. T. Wright ("Anglo-Saxon Lit.," P. +27) conjectures that it was during the first half of the tenth century that this gloss was written,* as the same name is attached to an Anglo-Saxon gloss in the Durham Ritual, published by the Surtees Socicty; with a note relating to Bishnp Alsige, who flourished during the latter half of the tenth century. Sir Frederick Madden says, "It is quite certain that the second hand in red [in the gloss] in the Durham Book [Lindisfarne Gospels], is the same that has ghossed the collicetion of Collects and Prayers known as the Durham Ritual." ("Letters of Eminent Literary Men," published by Sir H. Ellis, P. 267.)

1. however, found the same name twice inscribed in the fine fragment of the uncial Gospels in the Durham Library (No. A. 11. 17), with the title "Boge messe preost God preost Aldred god biscop; ;" but written in a very rule hand, quite unlike that of the gloss in the Lindisfarne Gospels. We can, however, searcely conceive these entrics to have been written by the bishop himself.

The palaographical peculiarities of this volume having been described in my "Palxographia," I shall here confine the following remarks to its artistic details, of which the figures of the Evangelists are the most important. These, indeed, are completely unigue in their style, being as unlike the contemporary Irish miniatures as they differ from the paintings of the finest Carlovingian manuscripts, of which so many have been published by Count Bastard. The figures are of large size, occupying, torgether with the symbolic animals, the greater part of the respective pages on which they are delineated, with but a very narrow and plain framework, slightly proluced, and ornamented at the angles with interlaced lines.

The figure of St. Matthew is coppied in Plate 13. The scribe wears fony straight grey hair, falling on the shoulders, with a long straight moustache and beard. He is clad in a dark purple undergarment, with orange edging seen at the neck, wrists, and at the bottom of the skirt: strong black lines on the arm indicate the folds. The large outer garment is of a verligris-green colour, laid on quite fat, and relieved with reed lines, to indicate the folds. The fect are marked with lines, to indicate sandals, and rest on a flat carpet or footstool. The figure is seated on a large reel cushion, resting on an ornamentally-painted stool, or settle without any back, and is engrayed in writing, apparently with a reed pen (as there is no indication of the web of a feather pen) in a large open volume. The head is surfounded ly a large plain yellow nimbus, with a red border, on the upper part of which rests the upper part of the body of the symbelical Angel, blowing a long Anglo-Saxon trumpet, and also hodingy a square volume in his left hand, and with a nimbus round the head. The most remarkable feature in the miniature. however, is the introduction of a large red curtain, suspended on a roll by rings occupying all the upper right-land side of the drawing, loopecl up at the side, allowing space for the introduction of a hearl, surroumber also by at

- Bonterwek, in the Prefice to his " Reconstruction of the Cotton Gloss," gives several reasons for assigning it to the firse half of the twelfth century. These appear (1) be satisfactorily, answered by Mr. Wirring, in his valuable Prolegomena to the four volumes of these Gerspls issued by the Surtees Soceity. p. ciii. In the note at the end of the

[^27]phain nimbus, with short grey curly hair and long moustache and beard curled at the tip, and with the right hand covered by the purple garment, hollding a green-backerl book. After much consideration 1 am inclined to beliese that this figure (of which no similar instance has hitherto been published in any of the many representations of the Evangclists), is intended for the 1Ioly Ghost, dictating the Gospel to the Evangelist." I was fortunate in finding a copy of this miniature at Copenhagen (see Plate 41). In the upper part of the drawing the words "Imago hominis" are introduced, and below, instead of the Latin Sanctus Matthens, we find the Greek "o agios mattheus," written in large angulated Anglo-Saxon capitals.

The figure of St. Mark is rather larger than that of St. Matthecv, and is turned towards the left. He is represented as beardless, and is engaged in writing upon a square flat tabiet, placed on a circular writing-desk before him, holding at the same time a closed book in his left hand. Over his hearl (surrounded with a plain nimbus) is the symbolical Lion, winged, holding a book hetween its fore paws, and blowing a trumpet, more curved than that of St. Mathew's Angel. The inscriptions, "Imago leonis" and "o AgIUS MARCUS." prove that the artist was better acquaintell with Latin than Greck.

The figure of St. Luke, inscribed "O AGios lucas," is very similar to that of St. Mathew, except that the head hears a strong resemblance to that of the side figure in the miniature of the latter; and that the seribe is engaged in writing on a long scroll (volumen). Ilis symbolical Calf (with short horns), inscribed "Imago vituli," howerer, bears a square look, and a yellow nimbus round his head; the Evangelist himself wears a pale pink under-garment, with green fokds, and a long outer blie or lavender one, with red folds. The cushion on which he is seated is red, covered with circles of small jellow dots surrounding a larger central onc.

St. John, with the inscription "O AGIOS IOHANNEs." is represented young and beardess, with short curly hair, and is drawn full-ficeel towards the spectator, holding a long scroll on his kness with the right hand, whilst his left rests with extendel fingers on his breast. His Eagle, the inscrijtion misspelt "Imago acquilac," lears a small square book in his talons. The ornamental bench on which he is seatel is destitute of a back, but a large bolster-like cushien rests on it.

In addition to the remarkabie style of the drawing of these figures, and that of the colouring of the draperies, we may also notice the green shading ower the cyes and along the sides of the noses as peculiar, after the Byzantine manner.

Dr. Waagen, who has probably more carefully stuliced the miniatures of early manuseripts than any other author, olserves that these miniatures are very different from the conlemporaryt Byzantine and Italian paintings, as well as from those of the monarchy of the liranks of the eighth and ninth centuries: for in all these the character of ancient art, in which the four Exangelists were originally represented, is very clearly retained in the design and treatment: these paintings, on the contrary, have a very barbarous appearance, but are exccuted, in their way: with the greatest mechanical skill. Nothing remains of the Byzantine models but the attitudes, the fashion of the dress, and

- Mr. J. B. Waring, in some artistic notes on these Gospels supplied to his brother. inserted in his "Prolegomena," speaks of this figure as representing " (ionl himsels in the act of dictation to the Apostle, a representation which would never have been tolented in the Eisters Church. It is most unusual of find Codi the Fither represented under the human form in carly Western manuscripts, althungh

[^28]the form of the seats. Instead of the broad antique exceution with the pencil or watercolours, in which the shadows, lights, and middle tints were given, all the outlines here are very delicately traced with the pen, and only the local colours put on; so that the shadows are entirely wanting, with the exception of the sockets of the eyes and along the nose. The faces are quite inanimate, like a piece of caligraphy; the folds of the drapery are marked with a very different local colour from that of the drapery itself. Besides this, there is no meaning except in the principal folds of the garments; in the smaller ones the strokes are quite arbitrary and mechanical. Among the colours, which are often laid on wery thick, only the red and blue are, properly speaking, opaque; but all the colours are as brilliant as if the paintings had been finished only yesterday. Gokl, on the contrary; is used in very small portions. (" Arts and Artists in England," i. 137.)

Mr. J. B. Waring, who has also carefully studied the remains of early Christian art, says of these figures that they "are of the Roman school, roughly drawn and exceuted, in comparison with the Byzantine figure illuminations with which we are acquainted; they are also distinguished by greater frecelom of action and boldness of treatment, than is to be seen in the stiff and severe models of the Byzantine school; only in the draperies do we recognise its influence, with their peculiar plaits, in minute, unnatural, and regularlydisposed lines. These figure subjects are of especial interest, as they probably exhibit the highest state in which pictorial art, founded on very late and debased Roman models, had attained in England about the middle of the eighth century. We meet, then, in this volume with a conjunction of Eastern and Western art curiously combined, each distinct in character, and both destined in a very short time to give place to the Anglo-Saxon school, in which both were blended, interspersed, and finally merged, forming another distinct style." ("Proleg. Lindis. Gosp.," iv. p. xliii.)

Engravings of these four figures of the Evangelists were published by Strutt in his "Manners and Customs," vol. i., and reduced rude copies of them in Miss Twining's "Symhols of Christian Art," pl. 47

Another remarkable characteristic of the Lindisfarne Gospels consists in the five entire pages corered with most clahorate and intricate designs, generally arranged so as to form a large cruciform pattern in the middle of the page. These occur-1st on the verso of leaf 1, opposite the commencement of St. Jurome's Epistle to Pope Damasus,-"Novum opus, \&.c.;" 2nl, on the verse of laif 25, opposite to the beginning of St. Matthew's Gospel ("Liber generationis"), on the recto of leaf $26: 3$ rd, on the verso of leaf 93 , opposite the begiming of St. Mark's Gospul, - "Initium Evangelii," \&c.; 4 th, on the verso of lcaf 137, opposite the beginning of St. Luke,-"Quoniam quidem;" and 5th, on the verso of leaf 209, opposite the beginning of St. John's Gospel,-"In principio." The five pages containing the commencement of these five portions of the volume, opposite the tessellated pages, were finished with cqually claborate intricacy and beauty of colouring, and it seems probable that the object of decorating the blank pages opposite to the commencement of each Gospel, was, that when the volume was placed upright and open on the altar, facing the people (not laid flat nor held up closed), a grand display of colour and design should be visible, naturally inducing an idea of reverence to the sacred text. The placing, at the present day, of an illuminated text of the commencement of St. John's Gospel, on the altar of Roman Catholic churches, seems a relic of such a custom, of which a scries of early illustrations occurs in the Baptistery of Ravenna (San Gioranni in fonte: Ciampini, i. tals. ;o).

None of these grand tessellated pages have hitherto been pulblished, but one is now copied in my 12 th Plate. It is interesting as being the page which furnished the
design for the new silier chasel and jewelled cover for the front of the volume, made at the expense of the late Bishop of Durham. Another of the pages, in which the design exhibits a still more defined cruciform treatment, is composed of nearly 150 different lacertine animals and birds, most elaborately intertwincel, with long tails and top-knots. In this design the creatures composing the cruciform part of the design are coloured green and red, on a chocolate ground; whilst those in the open parts of the design are pale pink and blue, with green and red tails, upon a black ground. The effect of the minute coloured tracery is exceedingly rich and oriental. In making a careful fac-simile of this page for this work, I detected only one or two irregularitics in the immense number of interlacements of the design, which, faaring it would be too chaborate for chromo-lithography, I was obliged to omit from my series of plates.

The commencement of the Epistle of St. Jerome, together with that both of the genealogical ("Liber generationis") and historical part ("X $\overline{\mathrm{pi}}$ autem generatio") of St. Matthew's Gospel, and the commencement of each of the three other Gospels respectively, occupies, as stated above, an entire page, written in large curiously-formed capital letters, the initial letters of cach being of gigantic dimensions, and most elegantly ornamented with an entless varicty of patterns, in which the interiaced ribbons, spiral lines, and intertwined lacertine birds and beasts, are everywhere introduced,* the intervening spaces being profusely ornamented with red dots, arranged in a great variety of patterns. The page commencing the Epistle of St. Jcrome, the genealogical portion of St. Matthew (ch. i. ver. 1),-"Liber gencrationis," and that of the beginning of St. Mark, have not been published. Of the last of these 1 had also prepared a fac-simile for the present work. The page at the beginning of the historical part of St. Matthew's Cospel (omitting the lower portion), was published by Mr. Shaw, in his "1lluminated Ornaments," whence it has been copicd in the first volume of the Surtees publication of the text of these Gospels. The beginning of St, Luke's Gospel is copied by Strutt, as well as by Astle ("Origin of Writing," pl, xiv.), and partially by 1 fumphreys, in his "History of Writing." The latter gentleman has also published a fac-simile of the page at the beginning of St. John's Gospel, in his work on the "Illuminated Manuscripts of the Middle Ages." The initial N of the Epistle of St. Jerome has the first stroke clongated down the left margin of the page, and the middle connecting stroke is composed of two large spiral ornaments. The initial $L$ (iber generationis) is large, and of the rounded or uncial form; the $i$ formed into a long $j$, crossing the lower part of the $L$; and the 1), also large, and of the rounded form (as in the Paris Gospels published by Silvestre, and other manuscripts) : and the initials $1 N 1$ (tium) and INI'(rincipio) of the two other Gospels are conjoincel together as in most of the carly Anglo-Saxon and lrish Cospels, the first stroke leing nearly cleven inches long. The other letters in these ornamental pages vary from half to one inch and a half in height; they are greatly diversified in their forms (exhibiting great fancy in the scribe), searecly any two being alike. An extensive series of them is given by $\Lambda$ stle, in his second plate xiv. Besides these large initial pages, the first word of the varions Prefaces, Arguments, and Capitula of the different Gospels is also written of a comparatively large size, with the initial letter of a still larger size, ornamenterl like the great initials $; \uparrow$ but the text of these Gospels is continued

[^29][^30]throughout in double columns, without any illuminated capitals to the several divisions or verses (unlike the Book of Kells in this respect, except the "Fuit in dicbus," St. Luke i. 5 which was generally written of a large size in the early Gospels); the first letter of each verse being only slightly rather larger than the text, and coloured with patelcs of red, green, or yellow, in the open spaces.

The tables of the Eusebian Canons, which in these early copies of the Gospels afforded so great a scope for the ingenuity of the artist, in this volume occupy eight leaves (fol. 9-16). They are inscribed within columns, highly ornamented in the same style as the initial letters, supporting rounded arches, and which, from the bcauty of their execution, are very deserving of being engraved, although much less claborate than those in the "Book of Kells," and having no representation of the Evangelical symbols, which are there profusely introduced.

THE BIBLIA GREGORIANA. MS. REG. I. E. 6 (British Muscum).

> Plates XIV. XV., and purple Title-page.

IN its present state, this noble manuscript contains only the four Cospels, with the Epistle "Beato Papre Danaso Ilicronimus," Capitula, and Eusebian Canons; but fromz the numeration of the quaternions of eight leaves each (lxwx. to $1 \times x \times v i i i$ ), it is evilent that in its original state it contained the whole of the Bible, as the Old Testament occupies seven or cight times the amount of space required for the Cospels. This curious circumstance, overlooked lyy all other writers, has led me to the conclusion that this MS. is no other than the remains of the so-called Bibla Gregoriana, described by Thomas Elmham, a monk of the abbey of St. Augustine, in the time of Henry V., in a manuscript history of the monastery of St. Augustine and the Church of Christ at Canterlury; to which the MS. itself belonged, as appears from the inscription at the beginning of the volume,-"Liber Sancti Augustini Cantuariensis."

The monastic historian (whose work is contained in the library of Trinity College, Cambrillge) thus describes the volume, his description perfectly agreeing with the fragment before us:-" Imprimis habetur in librario, Biblia Gregorlania, in duobus volunimibus: quorum primum habet rubricam in primo folio de capitulis libri Genesis, secundum volumen incipit prologo beati Jcronimi super Y'saiam prophetam. In principio vero librorum in eisdem voluminibus inseruntur quaedam folia, quorum aliqua purpurei, aliqua rosei sunt coloris, quie contra lucem extensa miralikilem refexionem ostendunt." The agreement of this latter statement with the volume before us will at once be admitted by all who have noticed the beautiful effect of the purple leaves on being held up to the light. The second title-page of this work is arranged after one of these leaves. Of all the Augustine MISS. (the "primitic librorum totius ceclesic Anglicane," as they are called by the annalist aloove mentionell), Wanley obsenves that the "Billia Gregoriana, duolus voluminibus scripti, agmen ducunt;" adding that these volumes were in existence no long
time previous to his rescarches; since, in the apologetic petition of the Catholic laity, presented to King James 1. in July, 1604, they were expressly described in these words:-
 ミ. Augustins, bring as yet preserved bu Bod's spretat probiocurs."

It may, however, be objected that the numeration of the quaternions indicates a continuous text, forming only a single volume; and that the manuscript itself is an AngloSixon production, and certainly not an Italian one. Against the former objection I may suggest, that although the cuaternions are numbered continuously,* the work, when complete, might have been bound in two volumes; the Prophecies of Isaiah (which formed the beginning of the second volume of the "Biblia Gregoriana") being about the middle of the Okl and New Testaments united. Against the latter objection I can only reply that the nolle size and appearance of the two volumes might easily have induced a monkish writer in the fifteenth century to have erroneously identificed these two volumes with the description or tradition of the copy of the Bible, which Bede informs us was sent by J'ope Cregory to St. Augustine.

At present, the volume comprises only 77 leaves, measuring 18 inches by 14 , the text being written on both sides in double columns, each containing 42 lines, several of the leaves containing the illuminations and their descrijtions being stained of a very dark purple colour. Both Casley and Astle concur in referring the text (of which fac-similes are given by those two authors, and also in my "Palrographia") to the serenth century, whilst Sir Frederick Madden refers it "unquestionably to the eighth century."

The first leaf is stained dark purple, on the verso of which is inscribed, in capital letters an inch high, " HAEC EST SPECIOSA QUADRIGA LUCIFLUA A「AE SPS GRATIA PER OS AGNI DÏ INLUSTRATA IN QUO QUATTUOR PROCERES CONSONA VOCE MAGNALIA DICA"(NT.).
These form eight lines, written alternately in gold and silver (the second title-page of the present volume being arranged in the same manner, with copies of the letters, so as to afford a complete idea of one of these original purgle pages). I have not the least doubt that in the original state of the volume, the above words were intended to apply to an illumination on an opposite purple lcaf, containing the symbolical representations of the four Evangelists, no longer in the volume. Various specimens of these fine capital letters are given by Casley, the Benedietines, Astle, and Shaw in his "Alphahets."

The tables of the Euscbian Canons oceupy five pages, extending to the verso of fol. 6, commencing on leaf 4 (preceling which, and following the present third leaf, are small portions of two leaves, one of a dark purple colour, which has been apparently cut away close to the binding). The Canons are inscribed within narrow columns a foot high, supporting rounded arches, most clahorately ornamented with knots and scrolls, forming intricate patterns in numerous compartments, and with singular dragon-like monsters, the whole margined with rows of red dots. An excellent fac-simile of portions of one of these pages is given in Mr. Shaw's Book of $\mathrm{N}_{\mathrm{p}}$ phabets. The seventh leaf commences with St. Matthew i. 19; so that it is evident that several pages have been abstracted, some of which were most probably purple and illuminated, containing the portrait of St. Matthew and the commencement of his Cospel.

The Gospel of St. Matthew ends on fol. 28. Fol. 29 is occupicd with the Capitula of St. Mark's Gospel. Fol. 30 is stained of a dark juiple colour, on the recto of which is the inscrijtion (evidently referring to a miniature of the Baptism of Christ now no

[^31]longer in the volume) "H1C IHS BAPTIZATUS EST AB JOHANNE IN JORDANE COFLIS APERTIS SPU SCO IN SPECIE COLUMBA DESCENDENTE SUP EUN VOCEQ: PATERNA FILIUS ALTITHRONI VOCITATUS," in large capitals, as above described.

The verso of this purple leaf is occupied with the figure of St. Mark, copied in my Plate 15 , in which great care has been taken to represent the very peculiar treatment of the original drawing, the colours of which are opaque, and laid on very thick and glossy, as though mixed with some kind of varnish. The under-garment is of a dull apple-green, and the upper one white, in which latter the only attempt to represent the folds is effected by a number of dark-brown or black lines without any' shading: on the under-robe, the lights are formed by a paler yellow borly-colour, but still with the folds indicated by dark lines. The feet are naked (indications of the strings of a sandal very slightly appearing on the right foot). Both hands and feet are greatly attenuated and sprawling, the naked flesh being represented by an opaque very pale salmon-colour, relieved by opaque white, laid on in stripes, giving the flesh almost a tattooed appearance. Shading has been attempted by the use of dull-green, laid on the yellow back-ground and by a dark-claret margin to the red seat, which is, however, carried all round the legs and fect. Dashes of opaque white colour on the red seat are probably intended to represent marble.

The quatrefoil, containing the Lion of St. Mark, drawn with considerable spirit, is very unusual if not unique in this manuscript. The hand of God extended from a cloud giving a scroll to the Evangulist, and the black inkpot on the left side of the figure, are striking peculiarities. The drawing is indeed altogether unlike that of any other AngloSaxon MS., although the attenuated forms and exaggerated positions of the limbs recall to mind the little figures of the Utrecht I'salter and its Harleian copy. Special notice must also be drawn to the minuteness of the folds of the drapery, and to the unnatural manner in which the under-garment is thrown upwards at the bottom on both sides of the drawing, in the fluttering manner of the later Anglo-Saxon MSS. The framework of the picture will be seen to have been left in an unfinished state; and not only are the seven ornamental rusettes treated in a very unusual style, but five of the compartments of the framework are decorated with conventional foliage, of which nos other Anglo-Saxon manuscript previous to the toth century affords an example, lout which is repeatedly found in the borders of Carlovingian ivories. These foliated patterns will be seen to be formed entirely by filling in the plain coloured ground with black-work, leaving the foliage unshaded. They were evidently executed by a rude hand, and are totally unlike the delicate and elaborate details of the Eusebian Canons. This singular miniature is drawn on the reverse of the leaf, containing on the other side the large inscription relating to the Baptism of Christ; but the reverse of the two purple leaves containing the two other large inscriptions concerning the Evangelical symbols, and the Visit of the Angel to Zachariah, remain blank. I am thence led to infer that the miniature before us is a later addition, possibly of the tenth century, at which time the volume must have been partially despoiled of its portraits of the Evangelists, as the present state of the volume at the commencement of St. Luke's Gospel shows that each Gospel was precedel by four purple leaves. Another leaf, containing the first three verses of St. Mark's Gospel, has also been abstracted.

Two other purple leaves, of which traces remain, have also been cut out close to the binding at the end of St. Mark's Gospel. These doubtless contained the portrait of St. Luke and a representation of the visit of the Angel Gabriel to Zachariah, as
the recto of fol. 44 is occupied by another inscription in large capitals :- "HIC GABRIEL ANGELUS ZACIARIE SACERDOTI IN TEMPLO DNI APPARUIT ALMUMQ; PRAECURSORE MAGNI REGIS EI NASCITURUM PRIEDIXIT."

The rectes of the 43 rd leaf is copried in my 14 th Plate. It contains, within a magnificent arch, the first two words of St. Luke's Cospel, "Qniam quidem," written in fantastical silver and golden letters, the initial $Q$ being of gold, and of a large size, ornamented with interlaced knots and dragons heads, margined with silver spots. The arch itself rests upon two columns, ornamented with three interlaced compartments, the fourth being, however, an elegant foliated arabesque. In the centre of each column is a purple porphyry-like circle, whilst the base also evidently represents marhle mosaic-work, in a manner of which I have seen no other instance in these MSS. Above the Ox of St. Luke with outspread wings, and resting on bluc, lilac, and orange clouds, is a circle containing a miniature which Casley considered to be that of St. Luke himself, but which appears to me to be intended for God the Father (as it is most probable that a portrait of St. Luke, as well as of each of the other Evangelists, occupied entire pages, as does that of St. Mark). This miniature represents an aged man, with flowing hair and a short beard, holding a book in his covered left hand, whilst his right hand, with two disproportionately long fingers extended, is in the act of giving the bencdiction. Two ormamental rosettes, formed of solid yellow paint on the green ground, serve to fill up the space below the wings of the Ox in a very unusual manner.

The arch itself is ornamented with four compartments, in two of which scrolls with foliage and green and yellow dogs' heads (in the place of flowers) are introduced, whilst the other two spaces are occupied by curious angulated ribbon-patterns, terminating at one end in dogs' heads, and the other in scrolls. These ribbons, although drawn on triangular red, black, and yellow compartments, are continuous, the ribhon being painted green on the red, red on the black, and jellow on the red ground; the terminal dog's head and scroll being either alternately jellow or green on red grounds. The verso of this 43 rd leaf is blank, and as the following commences with the "Fuit in dicbus" (ch. i. ver. 5), it is evident that the page containing the remainder of the first and three following verses has also disappeared. The whole of the purple and illuminated leaves at the beginning of St. John's Gospel have also disappeared.

With four of these purple leaves at the beginning of each Gospel, containing1st, a portrait of the Evangelist; 2nd, a historical scene recorded in each Gosjel ; 3rel, a descriptive page of large-sized capitals; and 4 th, the initials of the Cospel ;-and, as we are, 1 think, further warranted in believing, also with similar leaves, "in principio librorum eisdem voluminibus"-(at least in the great books, such as Genesis, Exodus, the Psalms, the Acts, and the Apocallyse), -we can easily conceive that the two volumes of this glorious Bible might well be referred to in the phrases "imprimis in librario,-agmen ducunt."

## BOOK OF PRAYERS OF BISHOP ETHELW'ALD.

Plate XXIV.

THE fine quarto MS., measuring 9: inches by 7 inches, which has supplied these fac-similes, is preserved in the University Library of Cambridge (No. L. I. I. 10), amongst Bishop Moore's MSS., presented to the University by King George I., and is especially interesting from its containing certain verses and entries which enable us to determine that the volume was written for Bishop Ethelwald, with whose name we are already familiar in connection with his share in the ornamentation of the Gospels of Lindisfarne, to the real date of which this volume bears, therefore, most important testimony: For many years it belonged to Cerne Ablee; in Dorsetshire.

The volume is divided into four parts, of which the first is, in respect to its ornamental details, of the most interest; consisting of the chapters containing the account of the l'assion of our Lord from each of the four Exangelists, preceded on the recto of folio 1 of the original MS., by an Anglo-Saxon exhortation to prayer, in the original hand of the text of the Passion, and which is about the earliest specimen of the Anglo-Saxon language existing. It has been published with a translation by Mr. Paley; in his notes on the MSS. at Cambrilge, in the "Home and Foreign Review," No. ii. p. 482.

Each Evangelist with his symbol occupies the page facing his respective Cospel, drawn in a remarkable manner, quite unlike that of the drawings in the Cospels of Lindisfarne. In my two fac-similes I have copied the pages of St. Nathew and his Angel, and St. John with his Fingle; with, however, the substitution of the bust of St. Luke (to show the pen and inkpot of the Scribe), in lieu of that of St. Matthew, who is drawn like St. Joln, except that the third and fourth fingers of the right hand are bent down; thus representing the Evangelist as in the act of benceliction in the Latin manner. The dress of the four Evangelists is identical (except in colour). St. Matthew in the original wears a blue upper garment over the shoulders, with a brick-red underrobse. St. Mark agrees with St. John, as copsied in my plate; whilst St. Luke (introduced in my plate, as above stated, in licu of St. Matthew) has a purple upper and a blue under-garment. An attempt at shading the fodds of the dresses is made by thin black lines forming the cedges of narrow dashus of colour, distinct from that of the ground colour of the dress, without any attempt to suften down the lines, just as in the Gospels of Linclisfarne.

The Angel of St. Matthew and the Engle of St. John are better drawn than in the majority of these carly designs. The winged Lion of St. Mark is represented sideways, seated on his hind legs and tail, and hodding the book of the Gospeds in his fore paws: he is colsured brick-red, with blue mane and feet, and with a bluc-and-whitebarred tail, whilst the Bull of St. Luke is an unwicldy claret-coloured animal standing sideways, on its hind legs, holding a red book with its fore legs : a large yellow nimbus, calged with red, surroundis its head, and a large pair of wings complete the symbol, which is very similar to the Bull in the Royal MS. I. E. G, coppied in my llate it.

Each symbol has a yollow nimbus, and is onclused within a jollow arch, having
in that of St．Jolin rude capitals，like those employed in Saxon Architecture，formed of grotesque heads and foliage；whilst in that of St．Matthew the space om either side above the plain boss－like capital is filled in with the spiral pattern carcfully drawn．The capitals on cither side of the I3ulI of St．Luke are quite plain，but those of St．Marke represent a conventional kind of bud arising out of a cup－like capital．The inscriptions of the figure of St．Nathew and his symbol are to be read－＂むHIC MATHIEUS IN HUMANITATE \＆HIC MATIEUS IN ANGELIC．ASSIPCTU VIDE TUR；＂－St．Mark，＂ぁlIC MARCUS IN HUMANITATE，IHC MARCUS IMAGINEM TENET LEONIS；＂－St．Lukc，＂ゅHIC IUCAS IN HUMANI－ TATE IIIC LUCAS FORMAM ACCEPIT VITULI；＂－and St．John， ＂ゅIIC IOIANNIS［sic］IN HUMANITATE．HIC IOIANNIS VERTIT FRONTEM IN AQUILAM．＂These inscriptions are written in moderate－sized ornamented angulated capitals．

St．Mark holds the sacred volume with his naked left hand，but in the others （except in that of the Scribe）the Evangelists and the Angel have the left hand holding the book covered；the Angel is dressed in the same manner as the Evangelists，with sandals on the feet．The open spaces in these miniatures are filled up with triangular patches of small claret－red dots arranged in triangles．

The text of this part of the volume furnishes us with a varicty of writing，each clegant in its kind．The heading of the fac－simile in the left portion of my phate is to be read，＂PAS（SIO）DNI NI IHU XI＇I SECV＇NDUM MATHEUN．ET factum est cum consummasset ths sermones hos ommes dixit discipu（lis）．＂（St．Matth．xxvi．1．） The title is writen in the angulated eapitals used in the miniatures；the leautiful initial ＂Et＂has the outlines formed of gold，with red edging and dots；the cross stroke of the t being formed by the wing of the detached dragon．The large letters completing this line and the interlacing lines of red dots resemble the treatment on several of the great initial pages in the Gospels of Lindisfarne．The fourth line is written in characters resembling those of the same volume，but larger and finer；whilst the fifth line is written in letters quite like those of the Royal MS．， 2 A，20，in the British Muscum．（Astle， tab．18，fig．1，referred to the eighth century．）The last line of this first page from St． Matthew，and the remainder of the text of this and the three other Gospels，are，however， writeen in the character of the lower line of the right－hand division of my plate．

The lower division of the right－hand portion of my plate contains the commence－ ment of one of the other portions of the volume，consisting of various prayers written by the same hand as the Gospels，the one before us，from foll 43 r ，being a very curious mectrical hymn or charm，commencing with an invocation to the Trinity，which，we are informed，was repeated by Loding three times every day：－＂Hanc lurica loding cantavit ter in omne dice．＂It commences，＂SUFFRAG．IRE TRINITATI＊unitas，unitatis miscrere trinitas，suffragare quacsso milhi posito ma（ris magni welut in periculo，Ut non secum trahat me mortalitas hujus anni neque mandi vanitas，Et hoc idem peto a subli－ mibus calestis militix virtutibus），＂\＆c．The peculiar character of the ornamentation of the large initial $S$ ，and the manner in which the tails of several of the capitals are drawn out，and terminated in flattened snake－like heads，in this fac－simile and throughout the remainder of the volume，is very unistal；the best example of it occurring in one of the oflest known copies of Becle＇s＂Historia Feclesiastici，＂in the Cottonian Library （Tiberius C．2），which apppears to me to have been executed in the same school as the ornaments before us．
－It has been suggested that this word is to be read＂trinitatis，＂the final s being supposed to be formed by the green ornament at the upper angle of the frame

This singular Lorica* occupies threc pages and a half, and is glossed throughout with Anglo-Saxon, which is considered to have been supplied by two hands, at the end of the tenth and in the eleventh centuries. But the volume possesses a great value from the fact that it belonged to, if it were not expressly written for, Bishop Ethelwald, in the first half of the eighth century. $\uparrow$ On the recto of fol. 21 (the verso of which is occupied by the portrait of St. Luke, the Passion from St. Mark ending on the verso of laf 20) appears the following acrostic dedication to the Bishop:-

|  | uncra scruunculo zad |  |
| :---: | :---: | :---: |
|  | iusq: laborib' diuinis merces in xpo paratu |  |
|  | onam dignam dabit in ceelis sedemq' scm semp' beaui |  |
|  | beata premia ubi sci plaudent coram xpo i acthri |  |
|  | audet atq̧: $\mathrm{d} \bar{m}$ eminertem sup sidera exli cum sci |  |
|  | Li uiuent fine sine clariter cum lieatis et iusti |  |
|  | b angelis conlaudatus pater $\overline{\mathrm{cu}}$ filio filius cu spu sc |  |
|  | atus sit cora iudici vero ubi epulant cu conaco |  |
|  | - inuisibili sit gloria et honor cui numen in alti |  |
|  | n omnipotenti do libellum hanc ad laudem seribere feci |  |
|  | atrom acternum postulanda via vita acterna saluti |  |
|  | domum gredi dni cu fiducia huic uolumini oracul text |  |
|  | olum dm castis carminib' indesinenter diligenter pulsat |  |
|  | opiosa pmia carpentes caslor culmino $\overline{\text { cu }}$ agminibus sci |  |
|  | nis homo operis mereedem metet tamen mea piacula del |  |
|  | ater immensae maiestatis miscricordit relaxa culpi |  |
|  | no possit mirifice ovare cu ceruphin atq: scraphit |  |
|  | ine fine modulare sallere ses scs ses dins ds zab |  |

This acrostic is written in varied-coloured inks, lines $1,9,15,18$ being reddishchocolate: $2,4,8,10,12,16$ are purple; $3,6,11,14$ are greenish-blue; and $5,7,13$, 17 are minium. The word "zadi" in the first line may probably be intended for that of the scribe; and if so, as Mr. Paley suggests, it resembles the later Byzantine-Greck names Tzetza and Tzetzes. It has also been suggested by Mr. Paley that the handwriting of this acrostic, "though similar to the rest in its general character, seems to be not identical; whence it might be very fairly inferred that the book itself is even still more ancient." On careful inspection, the chicf difference appears to consist in the terminal stroke of the m and n , which are never slightly hooked upwards at the bottom in the acrostic, as they are throughout the text; othervise, the two hands are exactly similar. The capital letters forming the acrostic are also exactly like those of the illuminated pages,

[^32]he reprinted the whole from the Vienna MS. VI. c. 28, No. 11857, with another series of conjectural readings by Leo, who fancied the words were Irish. In isco Mr. Whitey Stokes again printed the Hymn, with an lrish gloss, from an lrish MS. of the latter end of the fuarteenth century, in his volume of Irish Glosses, printed by the Irish Archisological and Celtic Suciety, and has elearly shuwn that the strange words are of Syriac, Helrew, and Greck origin, and are employed for the different parts of the body. In the copy which he used it is stated that "Gillas hanc loricam fecit." Lastly, Mr. Cockayne has printed the text and gloss from the ClamLridge MS., togecticer with another Anglo-Saxun gloss which he discovered in the Harkian MS. $5^{85}$, fol. 252 156, in his volume on "Saxons Leechdorm," pref., p. 1xvi.

+ As stated in the description of the Gospels of Lindisfarne, AEthelwald was the immediate successor of Esulfrith in the see of Durlam in 72t, which he held till 7 \%o.
and the coloured inks identical ; so that 1 cannot regard the whole otherwise than as contemporary:

Again, in the latter part of the book, consisting of hymns, \&.c., the sixth, commencing on p . 87 v , is a versicularius or versorius, comprising the commencing verses of all the Psalms, headed in red letters, which are now greatly defaced, but quite legible with a magnifying-glass, - "hoc argumentum forson̄ (i.c. versorum) oethelwald cpiscopus decerpsit." This is followed by a very curious "descensus ad inferos," and contains a dialoguc of our Lord in limbo with Adam and Eve, which Mr. Paley has printed.

The extracts from the Gospels are followed by a beautiful Latin prayer, in a somewhat hater Anglo-Saxon hand, published by Mr. Palcy, together with other Prayers in the hand of the Gospels, including a poctical Latin version of the Pater noster, commencing -

> "Siderco genitor residens in vertice cali
> Nominis, oramus, veneratio sanctificetur,
> In nobis, Pater alte, tui tranquillaque mundo
> Adveniat-"

Then follows another serics of 1rayers, forming a morning office, of which one very similar is included in Alcuin's works. To these succeed forty-five short prayers (from fol. 52 to $\delta_{3}$ ), some rhythmical, and mostly unpublished, several of which are stated to have been composed by Nlchfrid, an anchorite. In hymn No. 17 (fol. 66 r) is a remarkable rhythmical composition (known from other sources) commencing -

| See Sator | Nunc in xthra | Quando celox | Prece posco |
| :---: | :---: | :---: | :---: |
| Suffragator | Firma jetra | Currit velox | Pro ut nosco |
| Legum lator | A quo creta | Cujus numen | Caeli arce |
| Largus dator | Cuncta freta | Crevit lumen | X $\overline{\text { Pe parce }}$ |
| Jure pollens | Qune aplustra | Simul sulum | Et pi acla |
| lis qui potens | Ferunt flustra | Supra polum | Dire iada \&e. |

## THE CETHAR LEABHAR, OR GARLAND OF HOWTH.

THIS remarkable and very early MS. of the Gospels formerly belonged to Archbishop Ussher, and is now preserved in the library of Trinity College, Dublin, having originally belonged to the church of Inis Meic Nessain, now Ireland's Eyye, founded in the seventh century by the sons of Nessan, a descendant of Cethair Mor, king of Ireiand. A fac-simile of part of the text is given on the 2nd plate of 1rish Biblical MSS., fig. 3. in my "Palieographia sacra." The first three words of the Gospel of St. Matthew, "X"̄i autem Gexieratio," and the "1 Nitiua evangelii" of St. Mark, are illuminated, of a large size (each occupying an entire page, as in the Gospels of St. Chad and Mac Regol, \& © c.).

The first of these two pages is arranged in a very unusual manner. The page is divided down the centre by a straight bar, on each side of which, occupying the central part of the design, is an obfong space containing the representation of a human figure. The left-hand figure is bearded, with long flowing hair, holding the arms extended,
with a book in the left hand, and the right hand open. I presume this represents St. Matthew himself. The right-hand figure is beardless, holding a book in the left hand, and a short sword, resting in its ornamental scalbhard, on his shoulder, held in the right hand. I presume this to represent the symbol of St. Matthew. The style of the dress of both figures is like those of the Gospels of St. Chad and Mac Regol. Each figure has the legs bent, as though intended to be represented kneeling, and each is surmounted by a square containing the upper part of the body, head, and wings of an angel. The Xpi, of the usual ornamental character, occupies the top left-hand corner, whilst the au-te-m-ge-ne, in large angulated capitals, occupy, in as many lines as here divided, the right-hand side of the page, the bottom and left-hand side being filled in with dragon patterns. The three first letters, " INI(tium Eua," of St. Mark are of a gigantic size (9 inches by 5), conjoined as usual, with the tops and bottoms formed into large knots of interlaced ribbons. The middle stroke is nearly horizontal, so that there is space above for a strange bust of the Winged Lion, and below for a full-length figure of St. Mark standing, holding the Book of his Gospel, with both hands against his breast. The margins of the page are filled with interlaced ribbon patterns. The whole is large and coarse in its execution, and has been much rubled.

From the style of the writing and the peculiaritics of the text, this copy of the Gospels is considered to be older than any of the other Irish Gospels described in this work.

## THE GOSPELS OF SAINTS LUKE AND JOIIN, OF THE UNIVERSITY LIBRARY, CAMBRIDGE.

TH1S fine quarto manuscrijt, in its present condition, comprises only portions of the Gospels of Saints Luke and John, the numeration of the quaternions indicating that those of Saints Matthew and Mark have been abstracted, and that they; with St. Luke's Gospel, occupied 189 leaves, the 190th and 191st, containing the ornamental pages at the beginning of St. John's Gospel, having also been cut out, leaving the narrow strip of the leaves near the bindling. The writing is in the fine large round hand used in the Gospels of Lindisfarne and of Durham (No. A. 11. 17), of which this, in its entire state, must have been a strong rival. The writing extends across the page, the space occupied by the writing heing one inch narrower than in the last-named Gospels. The slip remaining of the 1goth leaf shows that the recto had been ornamented; there remaining near the bottom of the page, portion of an ornamental base of a column, ornamented with classical foliage in a style quite unlike that of any other copy of the Gospels written in this fine hand. Morcover, the sharp eyes of Mr. Bradshaw detected in the lower part of the recto of the :92nd folio the impressed marks of portion of the large ornamental J, terminating in a dog's head, formul by sketching the letter on the recto of the now lost r91st page with a hard point. There are no marginal references to the parallel passages; the verses are continuous, and do not conmence separate lines, the initial of each leeing distinguisherl by red dots; and the prefaces are written in a much narrewer character; that of St. John, commencing with a J about two inches and a half high, terminating in the curious little flourishes found also in the Durham Gospels, A. 11. 17, and also in the Book of Deir.

# THE GOSPELS OF THE LIBRARY OF DURHAM CATHEDRAL. 

No. A. II. 17.

TH1S manuseript in its original condition must have been one of the most splendid copies of the Gospels ever written. It may be referred to the early part of the eighth century: It measures about 13 inches by 10 , and is written in a beautiful rounded Hiberno-Saxon minuscule character, intermediate in size between the texts of the Gospels of Kells and Lindisfarne. Unfortunately various portions of each of the Cospels are wanting, including all the grand initial pagcs, except that of St. John; part of the Gospels of Saints Matthew and Mark being bound up in A. II. 22. The text is written across the whole page, and is not divided into short paragraphs, but into the Euscbian sections, each comprising several of the verses of our printed Bibles, and commencing with an enlarged capital, surrounded with red dots, and with the open spaces coloured with green and yellow patches. These occur indifferently in any portion, and not only at the beginning, of the lines.

The book in its present state commences with St. John's Gospel, the first page being occupicd with our first verse, written in large angulated 1 liberno-Saxon capitats; amongst which the Greek form of the $\mathrm{P}^{\prime}(\mathrm{n})$ occurs. The initials INPR are of very large size and elegantly ornamented, the colours employed being green, lilac, yellow, and red. On the verso of this leaf the text of the Gospel is carried into the beginning of our 14 th verse, the worls "Fvit noмо musus (sic) a wo" being written in the same large angular letters an inch and a quarter high, as the first page; the open spaces of the letters filled in with patches of green and yellow paint, or red dots : the initial F, 4: inches high, having the top and bottom of the first stroke terminated in elegant interlaced lines, finishing in the monstrous head of an animal and ornamented with the same colours as the other leters, with marginal rows of red dots. These illuminated letters are of bold design and excellent exccution. The initial worls also of the various Prefaces and Capitula of the different Cospels are illuminated. The name lohannes is invariably spelt lohannis; and the tops of the pages of St. Luke's Gospel are inscribed "Sccundum Lucanum," a mark of great antiquity, and which also occurs once in the Cospels of Lindisfarne. The passage containing the account of the Baptism of Christ (St. Luke iii. 22, 23) is marked throughout with small musical notes.

On the verso of the 34th leaf is drawn a representation of the Crucifixion in a wonderfully barbarous style. The cross itself is painted red, with a green border; it is dilated at the ends, the upper portion being almost as long as the lower; the upper part of the arms of the Saviour being consequently, as it were, pinioned close to the body, the forearms extending straight outwards from the cllow. The figure is clothad from the neck to the feet, which are fastened with two nails to the lower part of the cross: the dress is formed of a great number of yellow, purple, green, brown (possibly originally red) folds, which are angulated and bent in a very strange manner. On cither side of the head of the Saviour is a four-winged Angel, drawn like a great bird, with many-
coloured feathers, and with the words "1NITIUM ET FINIS" above their head: the Greek letters A and $\omega$ being inscribed in red ink, and of a large size, on each side of the head of the Saviour. Upon the upper part of the cross, above the head of the Saviour, is inscribed, in what were small golden capitals, "HIC EST IHS REX IUDAEORUM." Longinus, as we learn from the name inscribed over his head, pierces the right side of the Saviour with his spear, whilst his companion, whose name is unfortunately obliterated, applies the sponge on a long reed, to the mouth of the Saviour. The drawing is surrounded by an inscription in red letters on the Passion of Our Lord, commencing: "Scito quis et qualis est qui talia cuius titulus cui nulla est inventa passus p. nobis pp. hoc culpa," \&c.

One of the pages of this part of the volume contains a very rudely long subsequently written passage - "Boge messe preost God preost mantat" (probably for mancat). The same rude hand has repeated the latter inscription on fol. 106, with the addition of the name "Aldred God biscop" and the name Aldred again repeated. Aldred succeeded Sexhelm as Bishop of Durham in A.D. 946. The leaves 103 to 111 are portions of a copy of the Gospels of the fith or sixth century; written in grand Roman uncials above described (p. 8).

## THE LATIN GOSPELS OF SS. JOHN AND LUKE AT C. C. C.,

CAMBRIDGE, No. CXCVII.

AFINE but unfortunately mutilated copy of the Latin Cospels, containing fragments of St. John and St. Luke, written in large Hiberno-Saxon characters similar to those of the Gospels of Mac Regol, is preserved in the Library of Corpus Christi College, Cambridge. This volume has been traditionally regarded as one of the books sent by Pope Gregory to St. Augustine, as appears from the following inscription written by the celebrated Matthew Parker, Archbishop of Canterbury, on one of the illuminated pages:- "Fragmentum quatuor Evangeliorum. Hic liber olim missus a Gregorio Papa ad Augustinum Archiep': sed nuper sic mutilatus." The volume is, however, unquestionably a production of the Irish or Hiberno-Saxon school, belonging to the same class as the Gospels of Mac Regol and St. Chad, as may be seen from the fac-simile of four lines published by Astle, tab. xv. fig. 11 ; as well as from the more extended illustrations occupying four pages, given by the Rev. James Godwin in his "Evangelia Augustini Gregoriana," in the sccond volume of the publications of the Cambridge Antiquarian Society, 1847.

The fac-simile given by Astle of the ordinary text of the volume is more carefully exccuted than Mr. Codwin's; but the latter is more correct in reading the words "de lumine" instead of the "decumino" of $\Lambda$ stle's plate, or the "de Lumino" of his text, p. 85 .

The text is written entirely across the page, each of the Euscbian scetions commencing a fresh line with an enlarged capital, surrounded with red dots and with patches of yellow and green colours.

The initial page of St. John's Gospel is entircly occupied by the first four words, written "INPrischuo erlet verbest", in large black angulated Hiberno-Saxon letters an inch and a half high, the INP being of a gigantic size, and occupying the greater part of the page, the strokes of the $\mathbf{I}$ and P' being formed of elongated pancls composed of interlaced birds and beasts, whilst the N has the strokes ornamented with interlaced ribbons, the upper and lower ends of the letters forming large patches of ornaments entirely formel of the spiral pattern. A comparative poverty is given to the design by the principal strokes of these three capitals being scarccly more than half an inch wide, the middle stroke of the N being angulated like an upright 2 .

Facing the initial page is a representation of the Eagle of St. John, inscribed " Imagn aquilac," drawn of a large size, with considerable skill, and by no means wanting in spirit The figure occupies the eentre of a frame with a plain blank border (probably left unfinished), from three of the angles of which, as well as from the middle of each side, extend five large crosses, with the upper ends extending towards the body of the cagle, and evidently introduced with the object of filling up the blank portions of the drawing, just in the same manner as in the miniature of the Lion in the Paris Gospels. According to Casley and Nasmith, the Gospels of St. Matthew and St. Mark, which originally formed part of this volume, were subsequently separated, and formed part of the Cottonian MS., Otho, C. 5 (next described), which was greatly injured in the Cottonian fire.

## TUE COTTONIAN MS., OTIIO, C. 5

AMONGST the many fine MSS. which were cither destroyed or greatly injured by the Cottonian fire in October, 1731, was a volume thus marked, which contained the Gospels of Saints Matthew and Mark, marked in the subsequent Cottonian Catalogue, "Desiderantur," and which is stated by Astle to have then perished. This statement is, however, incorrect, as the volume was only partially burnt and greatly scorched; and sisty leaves having being preserved, they were carcfully mounted and rebound about twenty years ago, by the care of Sir F. Madden, the then keeper of the MSS. at the British Muscum.

Fortunately a fac-simile of portion of the book had previously to the disaster been made, "at the expense of Edward, Earl of Oxford," which was published by Astle, tab. xv. 1, from which it appears that the text was written in large rounded llibernoSaxon characters, very similar to those of the Lichfied and Mac Regol Gospels, and especially to those of C. C. C., Cambritge ; whence probably Casley, followed by Nasmith, affirmed that they originally formed part of the latter volume, and that thence they had been "supposed to have belonged to Austin the monk." That they were written by an lrish or Iliherno-Saxon scribe is certain, probably at the end of the seventh or early part of the eighth centur; if not even in St. Augustine's days. Astle's fac-simile comprises four lines of the ordinary text and one line, containing the words "Cata Marcum," written in large angulated capitals, resembling those of my purple titlepage, but of a jellow colour, with the open spaces of the letters coloured green, all the
strokes with marginal rows of rel dots. It will be observed that the Greek word "Cata" is used instead of the ordinary Latin "Secundum." The initial C is. moreover, of large size ( 2 inches high), and is further ornamented with spiral lines and a bied's head.

The action of the fire has, however, hal the effect of shrivelling up the parchment of what remains of the volume, so that the writing now appears scarcely more than half the original size, as may be seen in the facesimile published by Casley (Cat. Roy: MISS., pl. 12, 4. and copied in the Nouv. Tr. de Dipl., pl. 55, viii. 2). Istle's fac-similes of this, as well as his other fac-similes from the fincst of our Irish and Hiberno-Saxon MSS.. have been copied by M. Silvestre without any acknowlelgment; but never having seen the originals, he has printed them in falled lrown ink, whereas the ink in these volumes is as black as if written only yesterliay: We learn, moreover, from Smith's account of the Cottonian Library, published in 1696 , that the volume contained a drawing of the Evangelical symbol of St. Matthew,-"imagino hominis," and of that of St. Mark,"imago leonis," at the hearl of each of these two Gospels. Fragments of the latter drawing still remain, showing the Lion to have been drawn in a rampant position, like that of the Paris Gospels, and to have been painted red, covered with yellow tufts of hairs. The following page also contains portion of the illuminated commencement of St. Mark, the JNI being conjoined as usual, and ornamented with red and jellow interlaced ribbons and dragons.

THE COTTONLAN GOSPELS, OTIIO, B. 9, must have been especially interesting, as it contained not only figures of the four Evangelists, but also numerous Anglo-Saxon memoranda, including one stating that the volume had been given by King Athelstan to St. Cuthbert's shrine, together with a miniature, representing St. Cuthbert seated, his head encircled by a crown, as well as a nimbus, holding in his left hand a book, and giving his blessing with the right. Before him was the King upon his knecs, offering the book to the Saint in his right hand, whilst his left helel the sceptre, with a Latin inscription, "to Saint Cuthberht, Eathelstan, the very pious King of the English, presents this Gospel;" a prefixed note addling that the miniature had been caused to be painted in honour of St. Cuthbrecht by the blessed Evernenficus. A fow fragments only of this volume escaped the ravages of the Cottonian fire; among which is the page at the commencement of St. Mark's Gospel, ornamented (the text also being written) in the same style as the Coronation Oath-book of the Anglo-Saxon kings, illustrated in my "Palaographia," the strokes of the large initial letters terminating in dogs' heals, with folliage springing from the moutl. The volume was, therefore, probably of Gurmanic origin.
[THE COTTONIAN RULE OF ST. BENEDICT, OTHO, B. 1 , which cuntained a portrait of St. Benedict seated, expounding his Rule to a company of monks, was entircly destroyed in the Cottonian fire.]

## TIIE ST. PETERSBURG GOSPELS (omm ST GERII.IIN

# DES PREFS, No. 108) 

Plate KNY.

T111: Benedictines, in their" great work, the "Noureau Traité de Diplomatique, obtained their finest fac-similes of Anglo-Saxon writing from a copy of the Gospels, evidently of Irish origin, at that time contained in the noble monastic library St. Germain des I'rés, No. 108 (rol. ii. pp. 214, 215, pl. 18, 1st division; vol. iii. pp. 226, 227. ©゙c., pl. 47, 55).

At the period of the French Revolution, when the library was ransaeked and its contents dispersed, the volume of the Gospels in question disappeared. I have, however, had the pleasure of ascertaining that it found its way to Russia, and that it is now lodged in the lmperial Library of St. Petersburg, and, by the kindness of the Baron OstenSacken and M. Wladimir Stassoff, I am enabled to publish a fac-simile of the most remarkable page in the volume. The general text of the four Gospels is written in double columns, divided into verses always commencing with a line, the initial letters of each verse being daubed with patches of various coleurs, and often surrounded with red dots. Each Gospel has the first page filled with the first few words written in gigantic letters; the simplest of the four pases being the commencement of St. John's Gospel, having been copied in fac-simile, but in a reduced size, in the Firench work above referred to. The following is the description of the MS and its illuminations given by the Benedictines :-
" Toutes les lettres du frontispice de S Jean sont ponetuées à points rouges. excepté les entrelassemens intermédiaires des deux premieres alternativement i points rouges et noirs. Nums avons fait blasoner le fond des lettres, conformément aux coulcurs du MS. Cette planche a paru un chefd'reuvre aux connoisseurs. La première partic surtout fait aut burin du graveur un honneur bien mérité

- A la téte de chaque évangile, mujours au folio recto du méme MS. Ies premiéres pages sont encore plus déenrées, sans jamais s'écarter du goát anglo-saxon. Celle ģue nous avons fait graver est la plus simple et la moins changéc dornemans. Les lignes du frontispice de S Lue noont pas thut-גं-fiit un pouce, mais elles sont séparées par six bandes de points noirs et rouger, avee de pareils entrelassemens des memes couleurs servant de massif a ces bandes. Celles du commeneement de S. Mare sunt semblables, mais plus étroites. Les lettres s'y distinguent par leur épaisseur et par leur grande varieté de couleurs: cést le seul endrait oir le pourpre seit adnis. Le frontispice de Saint Mathhieu [copied in my 25th Mate] est le plus singulier de tous. It n'a que quatre lignes: mais sans parler des premiéres letzees de la premere ligne. les deux dernières ont deux pouces [and a half] de hauteur avec une épaisseur proportionéc. Les lettres aswez maigres des truis autres ligues sont souvent tris-entrelaseées les unes dans les autere. Dilles s'èlevent à un pouce et demi de hauteur. Nous passons sous silence les douze portiques ou colonades ma canons fexancebapuss, placés à la téte de ee Ms. Les detm premiers some à cing colones ou pilastres. L.es treillages et les dragons à l'anglo-saxone lear tiennent lien de mawsif. Le hanc, le noir. le rouge, le pourpre, le jaune, et le bleu sont les seales coulears quion y fasse contraster:

From the above description it will appear that there are no figures of the Evangelists, nor any great tessellated cruciform pages in the volume.

The initial letters in my plate can only be contrasted with those of the Book of Kecls in respect to their gigantic size. The remarkable spiral and Z-like patterns arc, however, in the Cospels before us, almost absent, and are replaced by a greater number of grotesque animals, one of large size occupying, in a very unusual manner, the open space of the great initial L .
M. Stassoff has communicated to me the following short notice of the MS and its contents :-

* II est compose de 213 demi-feuilles (on bien 426 pager) en état de parfaite conservatim, le tont dans une excellente et belle relieure française du XV' $1^{-=}$sicele; sur la fenille premičre recto se trouve un grand N orat pour les mots 'Noves orts.' A droite en haut on lit 'Prologus quatuor Evangeliorum.' Feuiles 12 à 17 verso 'Cisoxks Evingetict, où les ares sont composés de colonnes avec ornementation anglo-saxonne extrémement variec avec figures d'animaux, d'oiscaux, d'enlacements, de tressures diverses, etc., de la plus grande beaute
"Feuille 18 recto.-Le commencement de l'évaugile de 5 st . Matthiet. (C"est lat feuille done je vous ai envoyé la eopic). ciest je crois la plus belle feuille du manuscrit, la plas compliquée et la plus ornéce.
"Feuille 78 recto. Le commencement de lévangile de St. Marc 〈autre dessin. Les couleurs sont le ronge, le vert, et le jaune sculement - page entičre dessinée.
"Feuille 119 recto.-Commencement de lievangile de St. Luc. Dessins différents des prececidents, couleurs rouge. jaune et blew page entière dessince.
"Fenille 177 recto.-Idem Se Jean, lettres petites page entière desvinée Dans le courant du texte des évangiles mêmes it y a des petites lettres initiales jolies, mais sans beaucoup de valeur. Wans tout le volume il niy a pas de miniature proprement dite."

The Benedictines give the eighth or ninth century as that of the volume, which is cvidently a copy of the Vulgate. If the latter date be allowed, I should certainly not be inclined to fix it later than the middle of the ninth century:

## THE GOSPELS OF MAC REGOL.

Plate $\mathrm{J} V / \mathrm{I}$.

THE Manuscript from whence the accompanying plate has been copied is preserved in the Bodleian Library (D. 24, No. 3946), and is justly regarded as one of the most precious of our national monuments. It is of a large quarto size, measuring 14 inches by 11 , and consists of 169 leaves, containing the four Gospels in Latin, written and ornamented in the same general manner as the Gospels of Lindisfarne and St. Chad, of which, although less elaborately ornamented, it is a fitting companion. The text, moreover, is accompanied throughout by an Anglo-Saxon interlincary translation ; whence, and from the volume having been presented to the Bodleian Library by "that very painstaking gentleman John Rushworth, barrister of Lincoln's Inn" (as stated by Wanley, who characteristically omitted to add that he was Deputy Clerk of the House of Commons during the Long Parliament), it is often cited as the Codex Rushworthianus, or Rushworth Gloss. It has recently been edited with great carc, and collated with the Lindisfarne texts, by the Rev. Joseph Stevenson and Mr. George Waring, and published by the Surtees Society, in four 8vo. volumes, $1854_{-1867 .}$

The manuscript, as usual in Irish coplies of the Gospels not written in the Vulgate version, does not contain the Epistle of St. Jerome, nor the ordinary Canons, marginal References, Prefaces, \&c., the Gospel of St. Matthew commencing on the first leaf: hence it is not probable, contrary to the suggestion of Wanley and others, that the early shects of the volume containing these Canons, \&e., have been abstracted.

A full description of this volume, with copies of the great initial $\mathbf{Q}$, and the curious angulated letters forming the first five words of St. Luke's Gospel, together with specimens of the text of the book, have been given in my "Palxographia." Astle also devoted an entire page to its palaographic peculiarities in his "Origin of Writing," pl. 16. The artistic distinctions of the volume are to be found in the figures of the

Exangelists, each with its ornamental frame occupying an entire page, and in the great initials at the beginning of each Cospel, also occupying the entire prage. Of the former only three remain, the miniature of St. Matthew being no longer found in the Book.

On the recto of fol. 51 is a rucle pen-and-ink drawing of St. Mark without colours, and on the verso of the leaf, another figure of this Evangelist drawn in the true Hibernian style, with a winged lion hovering over his head, the body coloured like a harlequin's dress. The Evangelist is clothed and bearded in the same manner as St. John, but his hair resembles a flaxen wig, with wavy red stripes. He holds a closed book in both hands. St. Luke is representel on the verso of fol. S4, seated upon a striped cushion, the upper angles of the back of which are surmounted by eagles heads; his hair is thick, and consists of several rows of yellow, red, and purple lunate curls; his beard is long and forked, each division terminating in a point. On his knees he hokls an open volume, inscribed, "lu cas," with his left hand, his right holding a pen, which he is in the act of dipping into the inkstand, which is supported on a long slender footstalk, which fits into a little knols at the side of the chair. A winged purple calf, with the neck and wings covered with red, yellow, green, and purple patches, is represented over the head of the Evangelist. The entire page containing the figure of the fourth Evangelist is copied in my 16 th l'late. Here the Saint appears to wear a sort of closefitting yellow cap, open at the top, showing the short hairs at the top of the hearl, resembling those of the short beard; or possibly the jellow colour may be intended to represent the hair, and the upper space the tonsure according to the Roman method; or lastly, the yellow colour may represent the tonsure of the British method, and the small upper portion hair. The name of the levangelist is here spelled lohannis, as usual in many early lliberno-Saxon MSS. He holds a long roll in his left hand, on which he is oceupied in writing, holding the pen in his right hand. Jlere, as in St. Luke, the pen is destitute of any web to indicate its being formed of a quill. 4 manycoloured eagle, with enormous claws, hovers over the head of the Saint, the open space below the head of the lird being filled in with a dog's head awkwardly introduced.

The entire design and drawing of these figures is quite puerile, whilst the borders are in the ordinary complicated lrish style. The latter are, however, much more coarsely drawn than in the Books of Kells or Lindisfarne. In the page before us, a peculiar treatment of the Chinese-like Z-pattern will be seen, forming large diapered spaces, occupying the upper left and the lower right-hand compartments of the frame, and having the ends of the strokes dilated into triangles, coloured cither red or yellow: the latter colour forming large lozenge-shaped spaces, sometimes with the four midklle triangles coloured red. The two narrow spaces on either side of the Evangelist, filled with fine lines, are also another curious modification of the same $Z$-like pattern.

The few words at the commencement of each Gospel occupy an entire page, and are written in large angulated letters, except the initial, which is of a gigantic size; the whole being enclosed within framework patterns resembling those surrounding the Evangelists. In the page at the beginning of St. Matthew, the $\mathrm{S} . \mathrm{jb}$ (er) are conjoined, the L and b being of the rounded form, and the $j$ extending between them to the bottom of the page. In the pages at the legeinning of St. Mark and St. John the letters INI (tium) and $I N P^{\prime}($ rincipis) are also conjoined, and respectively occupy nearly half the entire parge. The commencement of the historical part of St. Matthew's Cospel does not form a separate illuminated page, but the XPI, written $\times \overline{\mathrm{ni}}$, is enlarged, and occupics a space about three inches and a half by two. In these pages the exceution of the ornamental details is by no means so careful or daborate as in the Books of Kells or Lindisfarne, especially the spiral line-patterns, which are neither so precisely tracel nor are the centres
of the coils so much diversified. In some of the compartments of the ornamental borders grotesque human figures with their limbs intertwined are introduced, as in the Book of Kells; and in one of these pages is the bust of a man with a marvellously clongated beard and pig-tail, playing on a small tube hedd to his mouth, his thumb quaintly touching the tip of his nose.

The colours used in this MS. are only red, yellow, purple, and green, which have a glazed appearance. Some kind of gum must cvidently have been mixed with the colours, which has pretented them from scaling off, notwithstanding their having been laid on in thick patches.

The last two pages of St. John's Gospel are surrounded by a narrow ornamental border in compartments, and the last page of the volume (which, although greatly defaced, I have succeeded, with the assistance of the Rev. H. O. Coxe, in deciphering), is also illuminated, being divided by ornamental frames into six square compartments, in which are inscribed the follewsing laudatory verses on the Evangelists, together with the name and intercessory request of the Scrihe, and in which it is remarkable that the symbols and attributes of Saints Mark and John are interchanged.*

| Matheus insti- <br> tuit sirtutum <br> tramite moras <br> benc vivendi jus | Lucas uherius <br> descripsit pro <br> elia xpi iure si- <br> crato vitulus <br> quia vatum moe <br> nia fatur:: |
| :---: | :---: |
| leges : |  |$|$

- In Schannat's account of the Gospels of St. Boni face these verses are thus given :-

Matheus instituit virtutum tramite mores
Et bene vivendi justo dedit ordine leges:
Narcus amat terras inter collumque volantem,
Joannes aquilam sancto regit nmnia lapsu,
Lucas ulerius describit proclia Christi.
And again (altering the third and following lines) :Marcus amat ternas inter collumeque volare Et velemens aquila striete secat omnia lappsu, jure saeer vitulus qui habitat mania patris Lueas uberius deseribir prulia Christi. In the Gospels of Beneventum (Hritish Mus. MS. Add. No 5463 , fol, 76 v.) the verses are condensed thus -

Primus Matheus nam hominetn gencealiter implet. Marcus Leonis uocem rugiens intonans eelsi,
Jure Lueas tenct sacerdutii simul?. more juvenci,
fohannes instar aquilae uolans in principio intunans ucrluu(m).

+ I believe the $c$ af the beginning of this line is only the ornamental curl of the thin stroke of the $x$. Mr. George Waring has printed these lines at the end of the fourth volume of the Surtees publication, with several variations, which on examination I find to have arisen from his mistaking some of the letters on the other side of the leaf, and which are partially visible in consequence of its semi-smalsparency, as belonging the the text of these verses. The very defaced state of the writing is an abundant excuse for suel mis.radting.

Of the origin and date of this volume．it is to be ehserved that Istle，over－ looking the lrish name of the scribe，asserts this MS ，to have been written in Eng－ land in the latter end of the seventh，and the interlineary gloss in the tenth century． and Wanley states that it was the property of the Venerable Bede，＂which may be the casc，as it seems older than the Cotton MS．＂（Nero，I）IV．）．Dr．O＇Conor，howeter， succeceded in detecting in the Irish Annals of the year 820，the decease of a seribe of this name：－＂Mac Riagooil nepos Magleni，Scriben ef Episcopus Abbas Biror（hodic Birr in Comitatu Regio in Hibernia），periit．＂（Script．Rer．Hibern．，1．cexsxi．）

The wolume may，on this authority；be therefore assumed to have been written towards the end of the eighth，or early part of the ninth century．

## THE GOSPELS OF ST CHAD

## Platc 1：1／II．

T1IE．Capitular Library of Lichfickl possesses a copy of the Latin Gospels very similar in size and general character to those of Mac Regel，but which presents several preculiar features of its own，of which the chicf consists in a number of entries writen in the margins of the leares in Latin and Anglo－Saxon，as well as others in the ancient British langunge untinctured by the latter tongue，which have been considered by Lhuyd and other Welsh scholars to be more ancient by several centurics than any other relic of the British（or Welsh）language now in existence．Fac－similes of many of these are given by the Welsh MSS．Society，in the＂Liber Landavensis，＂and in my ＂Palxographia．＂The account given of this volume by the Benedictincs（Nous：Tr．de Diplom．，iii．p．86）is entirely crroncous．The text throughout is written in sery fine Inglo－Saxon characters，the lines running across the page ；unfortunately the greater portion of St．Luke，and the whole of St．John＇s Gossel，are wanting．Like the Gospects of Mac Recgol，the volume commences with that of St．Mathew，the great illuminated initials of which occupy an entire page，the L and b of the word＂Liler generationis jhu xpi filii I）．wid，＂being of very large size，and of the rounded form，and the i forned into a j ，seeven inches long，similar to the same letters given by M．Silvestre from the Paris Gospels．The other letters of these worls are an inch high，and of the curious angulated form usual in these large volumes．

The commencement of the historical part of this Gospel，＂Xpii autenn gencratio，＂ is similarly；illuminated，precisely as in the Gospels of Lindiffarne，of which Mr．Shaw has published a fac－simile．The beginning of each of the Coospels of SS．Mark and Luke are illuminated in the same manner as the two pages above described，the ＂INI＂（tium）of the forner lecing conjoined into a gigantic figure，the first stroke extending the whole length of the page：as is also the case with the q of the first word，＂quoniam，＂of St．Luke in the latter page．The boody of the letter is，however， of the oblong quadrangular form，the tail being clongated and angulated in the middle． The right－hand margin of the page is occupied by a framework composed of interlaced birds，and terminates at the tup）in animals heals．

The Gospels of SS. Mark and Luke are also preceded by full-length figures of the Evangelists, that of St. Mark being copied in my 23rd Plate, the drawing of which will be seen to be of the rudest character, and in the same peculiar style as those in the Gospels of Mac Regol. The Evangelist is represented as holding a book with both naked hands upon his breast, and as clad in garments of many folds and colours, without the slightest attempt at shading, with the under-garment embroidered at the wrist. The hair is short, divided in the middle, with four short curls on each side, and the beard is represented as short and stiff. The head is surrounded by a plain yellow nimbus with a white border, over which is extended the symbolical Lion, rudely delineated without wings, holding a book in the fore paws. The chair, or seat, in front of which the figure is standing (for there appears to be no attempt to indicate the action of sitting on the purple cushion, of which the ends are seen on each side of the figure), is of a singular form, the sides being composed of strange giraffe-looking animals, with long interlaced tails, terminated by curious ornamental knots, and with the uppcr parts on each side not unlike the chair on which the Virgin is seated in the Book of Kells. At the left side of the seat is fixed the inkpot supported on a long slencler stem.

The portrait of St. Luke, of which fac-similes are given in Hickes's "Thesaurus" and in my "Palrographia," occupies the verso of folio 109, and represents the Saint standing within a kind of rostrum, the narrow sides of which terminate ahove in dogs' heads. The hair of the Saint is long and flowing, the curls interlaced, and alternately red and whitish; the beard is short and stiff; the head is surrounded hy a purple nimbus decorated with three crosses formed of red dots. In either hand he holds a seeptre, extending over the shoulder, similar to those held by the Angels in the miniature of the Virgin and Child in the Book of Kells. One of these is terminated by a cross bearing a red eight-leaved rosette in the centre, whilst the other is terminated by two elongated interlaced and foliated branches, the precise nature of which is doultful; but the figure upon the jewel of King Alfred in the Ashmolean Museum at Oxford bears two somewhat similar ornaments. Over the head of the Saint is a rudely-drawn winged calf. The feet of both the Evangelists are represented as naked.

The woth leaf of the volume (facing the portrait of St. Luke) is occupied with the drawings of the Evangelical symbols represented in my 2 zrd Plate. 1 have no doubt this leaf was originally at the beginning of the book, in accordance with the usual practice. I need only to allude to the extraordinary rudeness of these drawings, and to the curious effect produced by the circles of red and black dots with which all the figures are decorated. The contrast between the exceution of these drawings and the design upon the reverse of the same leaf is most striking; the latter page being occupied by one of the elaborate cruciform designs facing. the commencement of the Gospels, found only in the most splendid of these volumes.

This design, in minuteness and intricacy of detail, and at the same time in richness of colouring, is equal to the most claborate of those in the Gospels of Lindisfarne, to one of which, above described, containing nearly 150 different lacertine animals and birds singularly interlaced together, it bears a striking resemblance, the cruciform pattern being formed by a series of square spaces enclosed by clarct-purple bars connected together. 1 regret that 1 have not been able to pulblish this page, of which I nad prepared a drawing for this work. Similar designs, in the original condition of the volume, doubtless occurred opposite to each of the grand ornamented pages at the beginning of the different Gospels.

There is an ancient tradition* that this volume was written by St. Gildas; and in

[^33]the opinion of Lhuyd the MS. was in his days 1100 years old, and some of the entries in the margins of the book are at least 1000 ycars old. It certainly possesses all the characteristics of the ancient Irish school, which we know was identical with that of the Early British Church, especially in Wales. This will account for the connection of the volume with Llandaff and St. Teilo, as recorded in the marginal entries, whilst other entries record events which occurred at Lichfield, of which St. Chad, or Ceadda, was the first bishop, in the seventh century; whence the name "Textus Sancti Ceaddes," under which the volume has been known. St. Chad, although a Northumbrian, was educated in Ireland, in the school of St. Finan, as stated by Bede (i. 403). It is not impossible that the volume may have been in the handwriting of the Saint himself; and hence its popular designation.

Further accounts of the volume may be consulted in the "Thesaurus" of Hickes, the "Bibliotheca Stowensis," and "Rerum Hibernicarum Scriptores" of O'Conor.

## THE LATIN GOSPELS OF TIHE IMPERIAL LIBRARY, PARIS.

## Plate XXI.

TIIE date of the fine Latin Gospels, No. 693 in the Paris Library, from which I have copied the accompanying figures in I'late 21, has been the subject of some controversy; Messrs. Siliestre and Champollion having assigned it to the tenth century, whilst "attempts have been made to refer it to the eighth century, and even to a period still nearer to the days of St. Jerome, it having been even asserted that the MS. was copied from the original Latin text of St. Jerome."

The similarity in several respects of its artistic details with the Gospels of St. Columba and the Cospels of Corpus Christi College, Cambridge, and the fact that it contains the version of St . Jerome, instead of the mixed Italic version usually found in Irish MSS., induce me to refer it to the eighth eentury, or first half of the ninth century. The text is written throughout in letters of large size in double columns. The few words at the commencement of cach Gospel, ordinarily occupying an entire page, here only fill the upper half of the first column of the first page in each; but the ornamentation of these initials is exceedingly delicate and intricate-indeed, the spiral pattern is more elaborate and modificd in a more remarkable manner than in any other MS. with which 1 am acquainted. The first page of the text has been copied in fac-simile by M. Silvestre, with the utmost care, the initial L of the rounded form being four inches high ; the $b$ is also rounded, whilst the $i$, formed like a $j$, is clongated between these two letters; the remainder of the two words Liber Generationis being formed chiefly of angulated letters about an inch high.

The "XP'I (autem generatio sic erat") of the commencement of the historical part of St. Matthew's Gospel are formed exactly as in the Gospels of Lindisfarne (although greatly reduced in size). In excellent fac-simile of this heading is given by Lacoix and

Seré in their fine work on the Arts of the Middle Ages. M. Matthicu, also, in his beautiful little Book of Prayers has given a page excellently adapted from the initials of this MIS. The "INltium Evangelii" of St. Mark, the "QUOniam quidem multi" of St. Luke, and the "INPrincipio crat verbum" of St. John, are equally elaborate, agrecing in size with the two headings in St. Matthew.

The manuscript is, however, more remarkable for the four pictures of the Evangelical symbols, each placed at the head of the respective Gospel to which it leclonys. Of these, those of St. Matthew and St. Mark are represented in my 21st Plate, whilst the four of a reduced size are given in Lacroix and Sere's work above referred to. The quaint fygure of St. Matthew's symbol, inscribed IMAGO HOMINIS, holding the open book of his Gospel,-inscribed "liber gencrations jhu xpi," with both hands naked against his breast, will provoke a smile, his garments being represented in a most singular manner; the yellow hair, strangely indicated by rows of small black dots, and the crown of the head plainly cxhibit the Roman tonsure. The feet are naked, the yellow portion of the middle garment ornamented with a very unusual screll-like line, being repetitions of the letter S , which also appears in a simpler form in the border of the dress above the feet. The star in the centre of the figure, above the swollen knees, is quite unique in these figures of the Evangelists, and the red bars on either side of the figure are intended for a seat, on which the figure may be supposed to be sitting.

The "Imago Leonis" is of a gigantic size, represented in a rampant form, and with the mane extending in tufts all over the body; it is, nevertheless, better drawn than in the other MSS. of this carly date. The lines in this figure are drawn with the greatest precision and delicacy. The framework has evidently been left incomplete.

The Eagle is also of a gigantic sizc, but very tamely drawn; and the Calf is almost a fac-simile of that represented in my 5 th Plate.

No particulars have been recorded by Silvestre and Champollion of the origin of this volume (which does not appear to have been known to the Benedictine authors of the "Nourcau Traite"). It is to this manuscript that the Count Bastard thus alludes, in his elaborate memoir in the "Bull. Com. de la Langue, Hist. et des Arts de la France," iv. (1857), p. 728 :-
"Toutefois je rapporterai simplement que, dans les beaux Evangiles de Saint Willibrord, en caractêres anghosaxons, et venus d'Epternach, la figure de l'homme, ou compagnon de saint Luc [Matthew], a l'apparence générale d'une pagude hindoue: le lion de Saint Mare rappelle les fions de Persépolis; le veau de Saint Lue fait songer au baeuf apis, et laigle de Saint Jean est semblable à la colombe des pyramides. Lille saerée, qui fait le berceau de l'ile des saints, la Samothrace des mers de l'Ouest, avait-elle religicuscment conservé des types orrentank, qu'elle fit servir ensuite au christianisme? C'ent ce que je ne rechercherai pas davantage. Je me borne à énonecr le fait: de nouveaux Vallancey en tirerunt leurs conclusions."

Dr. Waagen also states ("Kunstwerke und Kunstler in England," and edit.) that this volume is positively attested to have belonged to St. Willibrord (who died in 739), and that it is Irish work, and the oldest specimen of the style in existence.

## THE GOSPELS (FORMERLY) OF ST. GATIEN, TOURS.

THE monastic library of St. Gaticn at Tours possessed, previous to the French Revolution, a MS. of the Gospels, written in Iliberno-Saxon characters, of which fac-similes were given by the Benedictines in the "Nouv. Tr. de Diplomatique," vol. iii. pp. S6, 383,384 ; pl. 37, IV. II. and pl. 55, VI. v. This volume, however, was traditionally regarded as being in the handwriting of St. Hilary of Poictiers (who is recorded to have written a copy of the Cospels), but who died in A.D. 388 ; but the real scribe has inscribed his name at the end of the volume, at the beginning of a singular note, in which Greek words are barbarized, as in the Praycr Book of Bishop Nethetwold (being probably spelt as pronounced), and written in Latin characters.
" Ego Holeundus mihi Trinitas missereator amen. Precor vos omnes Xpiani ut pro me commonem Dcom deprecimini peceatore ut ne demeryar in pyri flaga baratro sed fam cum binis exercitibus in bapho ubi hahitant thesaredes et eneneatneades bis vates et cueusi thesura senes et XX. ter et sex bis discipuli ut vobiscum omnium Christum salvatorem exorent diem eedemon epacagon ce poescon ecaton in hoe enim tota agiograpa pastricatur Emanuhel. Amen."

Mention is also made of the discovery of the relics of St. Innocent, one of the martyrs of the Theban legion, who assisted at the council of Chalons-sur-Saone in A.D. 650 , which will bring the text to a period not carlier than the middle of the seventh century:

The fac-simile of the commencement of the Gospel of St. Natthew shows a large ill-formed rounded L, three and a half inches high, both ends terminating in a large ornament formed of interlaced lines, with the intereening spaces filled with various colours, the whole surrounded with double rows of red dots; the remainder of the words "Liber gencrationis" being written in rulcly-formed capitals, about an inch bigh, the open spaces and interals between the letters being also filled with patches of different culours.

The verso of the leaf preceding the commencement of each of the Gospels is filled with a design formed of interlaced lines, arranged in a most "bizarre" manner, and painted in red, yellow, and grecn colours, and terminating in the heads and beaks of birds, serpents, doys, $\mathbb{E} \mathrm{c}$; thus forming a serics of tessellated pages such as occur in the Gospels of Lindisfarne and St. Chad, but doubtess far more rude in design, judging from the fac-simile given of the beginning of St. Matthew by the Benedietines.

Anxious to see this curious velume and to obtain fac-similes of some of these drawings, I went from Paris to Tours, but found, to my annoyance, that neither this volume nor any' of the other curious carly books used by the Benedictines, were to be found in the pulblic library, to which the remains of the monastic library hat been carriced. nor could I there or clsewhere oltain any clue to their destination.

## LORD . ISHBURNH.IMS GOSPEIS.

I'a series of fac-similes of illuminated MSS., privately printed and distriluted by
Lorcl Ashburnham (the present possessor of the late Duke of Buckinghanis collection formerly at Stuw, and the purchaser of M. Libri's first collection of MSS. sold hy private contract), and of which a set was presented by his Lordship to the Bodlecian Library; occurs a page containing a fac-simile of the leginning of St. Mark's
 Hiberno-Saxon capitals an inch and a quarter high, forming three lines, with the offen spaces and intervals leetween the letters colourecl red, yellow, and green, the upper and lower margins, as well as the right side and the two spaces between the lines, filled with broad borders composed of rude interlacell ribloon patterns, and monstrous hirds similarly coloured; the great initials 1 N being about cight inches high, terminating above and below in large very rudely-executed designs, formed of interlaced lines, with red and yellow patches in the inter ening spaces, the whole surrounded with double rows of red dots. No such volume is described by O'Conor in his account of the Stow MSS.

It appears, however, from the privately printed Catalogues of the MSS. at Ashburnham Place (of which also copics exist in the Botleian Library), that a volume answering to the above description was amongst the MSS. purchased by private contract from M. Libri, being his No. 1ұ: "Corpus Evangeliorum, V'l ou V'll cent. En tête de chacun dcs quatre évangiles sc trouve une grande page peinte en aralesque ornée des figures d'animaux, \&̌.e., et des caracteres d'une forme bizarre. Voyez le fac-simile No. if."* This description thus corresponds most closely with the lost Tours volume, as described by the Benedictines.

It is true that the loginning of St. Matthew's Cospel, "Liber generationis," in the Tours book, is represented as only occupying a single line ; but I infer that, as in the Gospel of Maicl Brith Mac Durnan, the beginning of the historical part of that Gospel, "Xpi autem generatio" (ch. i. ver. 18), was regarded as its real commencement, and occupied an entire page, whilst the preceding genealogical part was treated simply as a prologue.

## TIIE HEREFORD GOSPELS.

THE Cathedral Library of 11 creford possesses a copy of the Antchieronymian Latin Gospels of the cighth or first haif of the ninth century; measuring 9 inches by 7 , written in an excellent rounderl Iliberno-Saxon hand, evidentily by an lrish scribe, who has added the usual "finit. Amen. Do gratias ago," slightly varied, at the end of each

[^34]Gospel. The text has a large proportion of readings in common with the Gospels of the University Library of Cambridge, St. Chad's, Mac Regol's, \&ec: but is remarkahle for the omission of the addition in Matthew xxwii. 49. Characteristic readings oceur in Matthew viii. $2 \nmid ;$ x. 29; xis: 35 : Mark xiii. 1S: Luke xxiii. 2 ; xxiv: 1 : John xix. 30 ; xxi. 6. It is full of the orthographical cerors peculiar to the lrish school; c. g., adoliscens, missertus, abeo, peribco, rappi, sappatum, \&.c.

The initial words of the Cospel of St. Matthew; " Liber generationis ihu;" Mark, "Initium cuangelii;" and John, "In principio," severally occupy entire pages, and are illuminated in a remarkable manner. The "Xppi autem generatio" of St. Nathew i. is, and the "Quoniam quidem" of St. Luke, are wanting. The great $L$ and $b$ of the Laber are of the rounded form, the $i$ formed into a long $j$, crossing the lower part of the former letter : the upper part of the L terminates in a bold modification of the spiral pattern, and the open part of the $b$ is filled in with a knotted ribbon of very unusual design. The INI of the "Initium" and the INP of the "INPrincipio" are united together in the usual Hiberno-Saxon manner, the middle lar of the $N$ being morlified so as to form an elegant cross-pattern, having in St. Mark four ornamental lozenges at the ends of the arms of the cross, the upper one surmountel by a large plain jellow cross, and another lozenge in the centre. In St. John these five lozenges are replaced by the same number of elegantlydesigned circles. In the former the tepps and bottoms of the main strokes terminate in bold spiral designs, whilst in the latter they are terminated by the heads and feet of monstrous animals. The main strokes of the letters are filled in with compartments, in whels the 7 -pattern and interlaced ribbons are introduced. Although the general designs of these pages are very striking and unusual, the details want the delicacy which distinguishes the finer works of this class. The sccond word of each Gospel is written in very large and ornamental minuscule letters, having the open spaces covered with patches of red, yellow, and purple, which are the only colours used in the volume, and which are in several of the drawings very greatly faded and discoloured.

I have to thank the Rev. F. T. Havergal, the Librarian of the Cathedral Library, for an opportunity of examining and copying the drawings of this very interesting volume.

## THE MANUSCRIPT'S OF ST. GALL.

## Plutes N:Vl\% X.V'IV and I:Yl'II.

TIIE monastic Library of St. Gall, celebrated throughout the Mikdle Ages, is still a noble storehouse of the religious literature of the period sulbsequent to its foundation in the earliest years of the seventh century; including also various important manuscripts cien of a still earlicr date.

St. Gall, after whom not only the monastery but also the town and canton in which it is situated were named, was born at Bangor, in Ireland, in the middle of the
sixth century. He accompanied St. Columbanus, the founder of Luseuil and Bobbio, into France, in A.D. 585 , and at length, in 614, took up his residence in a desert place called Himilinberg, near Lake Constance, which was formally granted to him by King Sigebert, together with the necessary funds for building a cell. Soon afterwards an oratory; with dwellings for twelve brethren, was added by him; and this was the origin of the monastery which in after-agus became one of the most celelrated in Europe, not only for the number of learned meen which it produced, hut also for the caluable librang which it possessed, and for its extensive and powerful dominions. It was suppressed in 1808 ; but the library and other buildings still exist, where I had recently the pleasure of making a long visit, and carcully examining many of the MSS., which were either carricd thither by the founder, or written by his companions or their immediate successors. St. Gall himself died in the middle of the seventh century, at a very advanced age.

Two important documents still exist in the library, dating back to the first half of the ninth century; which throw very considerable light on the history of the monastic buildings and librany: The first of these is a large plan of the whole of the monasters, in which every building and outhouse, and ewen the different trees in the gardens, are precisely drawn, and described in short Latin sentences. This plan is addressed to the Abbot Gozpertus, who began the new Basilica in the year \$29, and was suceceled in $8_{41}$ by the Abhot Grimaldus. The inscription is addressed by the designer, "tibi, dulcissime fili, Gozperte; " from which Mabillon (Ann., ii. p. 571) infers that the person who could thus address the abbot as his son must have been of high dignity; and he supposes that he was no other than the Abhot Eginhardus, who hetd the office of Prefect of the royal buildings under Charlemagnc, and was well skilled in architecture, and who married Imma, the daughter of Charlemagne; but who after his royal master's deccase became a monk, and afterwards Abbot of Selgenstadt, where he died in 839 . The Emperor himself was so fond of the Monastery of St. Gall, and so familiar with the monks, that the latter "eum non aliter nominarent nisi 'nostcr karolus.' "-(Ekkehardus, Vit. B. Notker., c. 22, G. p. 277.")

Although the monasters; as completed by Grimaklus and Hartmotus, variucl in several particulars from the plan itself, we learn from it that the library occupied the north-east angle of the great cluych, adjoining the cast end of the north side of the transept, corresponding with the sacristy at the south-east angle. It is inscrilod in the plan, "Infra sedes scribentiu: supra bibliotheca;" showing it to bave had an upper story for the books, whilst the lower exhilhits six windows and seven writing-lesks, aljoining the north and east walls.

At the present time the library, far increased in extent, occupics a noble room on the upper story, extending along the whole of the west side of the cloisters on the south side of the church, the scriptorium, where I worked, now occupying an arljoining room on the same story; on the south side of the cloister.

The other locument above referred to is an inventory of the "Libri scottice $\uparrow$ scripti," written by Notkerus, a monk of St. Gall, also in the first half of the ninth century, published by Weidmann (Gesch. d. Billioth. i: St. Gallen, 18+1). Cierbertus (Iter Aleman., p. 97) and Keller, in his " Bilder und Schriftuige in den irischen Manuscripten

[^35]Irish relies still remaining in Sivitzerland ; and subsequently by. Wiilis, in the "Archaolegical Journal," June, IN48, with a reduced copy of the plan.

+ I need hardly observe that in the Middle Ages Ireland was generally termed Sentia.
der schweizerischen Bibliotheken gesammelt," \&ic., fto., with 13 plates from the Transactions of the Antiquarian Society of Zurich."

Many of these bookst have disappeared from the library, although it is possible that portions of them may exist in the several most interesting volumes of fragments preserved in the library; which form a complete storehouse of palaography:

According to 11 ancl, there are among these manuscripts not fewer than sixteen volumes of the Venerable Beale's works, one of which, inscribed "Bedue famuli Christi de Orthographia," is believed to have been written by the venerable author himself. (Gerbertus, lter Aleman., p. 85.) So great was the estimation in which these I rish MSS. were held, that it is recorded by Notker, in the abowe-mentioned catalogree, that one of them was presented to, and accepted by; Charlemagne, with many thanks ("Carolum MI. unum scotice scriptum pro dono gratanter accepisse."-Gerbertus, ut supra, p. 97).

A long account of the present condition of the library and its Anglo-Saxon and lrish manuscripts is given in the Appendix A to Mr. P'urton Cooper's "Report on Fisdera," pp. 78-96. Together with the materials for this report, Mr. Cooper olstainel a series of thirty-three drawings and fac-similes, which were printed on the same number of quarto coloured plates. These unfortunately have never been published; but on representing to the late Master of the Roils, Sir John Romilly, and Sir Francis Palgrave, that I was engaged on the present work, they kindly placed a set of the plates in my hands, which I carried with me to St. Gall, in order to compare them with the originals; and I regret to say that, although giving a good general idea of the several subjects, they are by no means satisfactory in their details, the whole being far ton rudely executed. Of these, twelve of the illuminated plates are taken from the Codex No. 51 -namely, four Evangelists, the ordinary five initial pages, one tessellated page, and two miniatures of the Crucifixion, and the Saviour seated in Clory; two others of St. John, and the title-page of his Gospel from the MS. No. 60 ;-and three-namely, a portrait of St. Matthew, a crucifurm ornamental page, and a page, being the commencement of a l'onitentiale contained in the volume of Fragments, No. 1395

A much more careful series of figures and fae-similes from these MSS is given in thirteen quarto plates by Dr. Ferdinand Keller, in the work above referred to, published in the Zurich Society's Transactions, accompaniet by a very careful memoir on |rish art. more especially as exhibited in these MSS., which are deseribed in detail, as well as the other Irish MSS existing in the other libraries of Switzerland.

- The following are the bonks "Se thle seripit:" Netrum Juvenci, in vol. i.: Epistolx l'auli, in vol. i. (a frigment of this is preserved in the vol., Nis. 1393) Aetus Aprostolorunt, in vol. i. Epistula Canonica V'11, in vol. i. : Tractates Meder in l'roverlua Salemonis, in vil i., I nehiridion Augnstin i, in val, i., item Juvenci Metrum, in val. i . Apocalypris, in vol. $i$ : item Apocalypsis, in vel i., Metrum Sedulii, an vol. i. De Gradibus Eeclesiasticis. in vol. i. Arithmetica Boetii, in vol. i., Missalis, in vol i. (an AngloSaxon Litungieal fragnent of this is preserved in No. 1:303): Iita Sci Hilarii, in sudicillo, Passio S Martyram Marecllini at Jetri: Metron Virgilii, in vol. i.: ejus citosa, in altero, Quaternio 1, de Inventione Corporiv Aci Stephani, Quaterniu I de Relatione Translauonss Sci (calli in novans eecelesiam A 1). $8_{35}$, liedae de Arte Metrica in quaternimibas. Instructio Ecelesiastici Ordinis, in codicillo I.: Liber 1 Genesis, in quaterniusibus. Actus Apostolorums et Apocalypsis, in wol. i. retert. Quaternio 1. in Natali Innocentium legendus: Orationes ef Sustentio. Visrix. in vol. i., Urationes in quaternionibus, Expostio in Cantica Canticurum, in uguaternionibus: item Regum quatemio 1.
item livangelia 11. secundum Johannem, Scottice seripta. Prosperi L.pigrammata, in voluminibus duobus, unum fut Scotricum pusillum.
t Von Arx. the late librarian of St. C.all, thus alludes to these buoks "Fartim H3bernia allati. partim in \$ Giallo exarati fuere ii. codiees Sentici, quorum bibliotheca S. Galli seculu nuno viginti numerabat, et adhue aliquos, y.g. quatwor evangelia, illud S. leannis, l'risciani grammaticann, et pluma irngmenta, cuncta sacculo octivo claractere Scotico (Anglo-Saxonico) seripta possidet." (Annut. Lkkehardi IV. cisus S. G.alli, in P'ertz Mon. Germ. Hist, ii. p. \% 8 ) "Altamen aderant Romano chanatere sacenlis 5, 6, 7 exaratu (libri), ut turn ex residuis fragmenti, v. g. Virgili, evanyelii Xic., tuin ex noth, antiquam, antiquissinum, vetus, vetus valde. legi non protest, mattis codicibus in citalogg biblio theese sareuli 9, adjecta, manifestum fit. Sixeulo quuque \& S. Galli ascetas libris seribendis jam insudnsse, testantur multi ex hoe avo supentites codices, procipue epistok S. Pauli n. jo, et liber prophetarum n. 44. as ea quxx Ratpertus de scriptore Waltone habel." (Von Arx, Aimut. Ratperti, ut supra, ii. p 66.)

The most important of the Irish manuscripts of St. Gall, in respect to its illuminations, is a quarto volume of the Latin Gospels, No. 51, which, as ahove stated, contains the four figures of the Evangelists, five large initial pages, the initials of each Gospel occupying the entire page, a bighly ornamented cruciform page, and two miniatures.

The Evangelists are very rudely drawn, entirely in the style of those in the Book of St. Chad. They appear to have been executed by two different hands. Szints Matthew and Luke (the former holding a book on his breast, the fingers of the crossed hands being singularly interlaced, having the Angel, and the latter the winged Calf hovering over their heads) are represented as standing in front of chairs, formed of straight bars, ornamented only with rows of dots. Each holds a large book with the two naked hands against the left side of his breast; each also has a large uncoloured circular nimbus, ornamented with concentric rows of red dots. St. Alatthew appears to have a yellow eap on his head, elevated to a point, and ornamented with what look like fishes' scales. St. Luke, on the contrary; has yellow hair, arranged in slight curls. The border in these two miniatures is about an inch broad, the sides in both beenge composed of interlaced dragons, and the top and bottom broken, in both, in the middle to make room for the symbolic animal above and for the feet of the saint below, and composed of interlaced ribbons and the Chinese-like Z -pattern modified.

St. Mark, copied in my Plate 26, and St. John, are apparently by another hand, with the heads disproportionately large. They are represented as standing without any chair, the hair arranged in long flowing curls, the nimbus red or purple (in St. Mark dotted with jellow). Each hokls his Gospel: the feet are naked. St. Miark has long moustaches and beard, of which St. John is destitute; and the latter has a rudely-drawn eagle above his nimbus, whereas St. Mark has no special symbol, but, on the contrary, the four symbols occupy the four angles of the drawing (as seen in my plate). This circumstance induces me to consider it possible that the border of this miniature was originally intended to have contained a figure of the Saviour, to have been placed at the begimning of the volume; but that St. Mark, with a dotted numbus, was added; or else that the drawing is really intended for the Saviour, although the nimbus is not cruciferous, and that the drawing of St. Mark is wanting. (This cruciferous nimbus of the Saviour is, however, shown in the two miniatures in the volume in which it is represented as white, with red dots. In both the latter drawings. however, the Saviour is represented as beardless.) The curious treatment of the symbolical fygures in this drawing will be noticed, especially the leng hind toe of one of the feet of the Eagle, the scroll in the hand of the Angel, and the long straight topknot of the Lion and Calf. The arrangement of these symbols thus-

$$
\begin{array}{ll}
\text { St. John, } & \text { St. Mlatthew, } \\
\text { St. Mark, } & \text { St. Luke, }
\end{array}
$$

will also be noticed for its departure from the ordinary treatment. The frames in which these two figures of St. Mark and St. John are enclosed are unlike those of the other two Evangelists. Here the sides are two inches wide, the middle in the former miniature being lozenge-shapel, and in the latter circular, filled in with the spiral pattern; the remainder of the side borlers being formed of small compartments, with the spiral pattern, interlaced ribbons, and monstrous animals, together with the Chinesc $\mathbf{Z}$ and step-patterns, enclosed in bars, which are ornamentel with rows of red dots.

The "Liber generationis ih" and the "Xpi autem generatio" of St. Matthew, copied in my 26th Plate; the "Initium Evangelii" of St. Mark; the "(Quoniam quif(dem)"
of St. Luke: and the "In pr(incipio)." \&ec., of St John, are by one hand, each occupying entire pages, the right-hand sides of each being margined with an ormamental border about an inch wide, formed of the ordinary patterns, and extended in some of the drawings (as in my Plate 26) along the upper and lower margins, terminating above in the head of an animal or bird, and at the other end in St. John's Cospel in a fish's tail. There is great diversity in the patterns in the different small compartments of which these gigantic letters are composed, especially in that of St. John, which is the most claborate, although far less delicate in funish than in the Gospels of Kells or Lindlisfarne. The spiral pattern is introduced to a considerable extent in all these title-pages; but the marginal rows of red dots, which afford so striking a feature in some of the other contemporary Books of the Gospels, are here entirely wanting, exeept round the great initials. The remaining letters in these pages are large angulated capitals, as in the Gospels of St. Chad and Mac Regol, ぶc.

The only omamental eruciform page remaining in the volume is copied in the left-hand division of $m y 2$ th $^{\text {th }}$ Plate, the most striking feature being the four groups of interlaced animals, resembling those of which some of the similar pages in the Books of Lindisfarne and St. Chad are entirely composed.

The two most remarkable drawings in the volume represent the Crucifixion and Glorification of the Saviour, copied in my 27 th and 2 Sth Plates. More barbarous designs could scaredy be conceived. In the scene of the Crucifixion the dotted (not cruciferous) nimbus, purple arms, blue legs, unwiedly garments covering the whole body; but twisted round in a most impossible manner, the wavy stream of blood extending from the point of the spear (not from the side of the Saviour) to the eye of Longinus and the long moustaches of the sponge-bearer, will atl attract attention.

The other miniature, in my I'late 27 , has been described as representing Christ teaching in the Temple; but I do not hesitate to regard it as intended rather for the Clorification of the Saviour. The cross resting on the right shoulder of Jesus Christ, the two Angels blowing trumpets at the sides, and the twelve Apostles in the lower part of the drawing holding books, must surely be regarded as representing the heavenly state of the Redeemer. One of the most remarkalbe sculptured stones published in Mr. Stuart's claborate work is a fragment of a pillar now supporting the font at Rothbury; in Northumberland; on one side of which the same subject is represented almost in the same manner, the chief difference beeing that the Saviour is seated at full length on a cloud; and there are only cheren instead of twelve Apostles. Another fragment of the same stone, now in the Museum at Newcastle-on-Tyne, represents the Saviour in the act of bonediction and holding the Gospels, young and beardless, exactly as delineated in the oldest Christian ivory carsings. (Stuart's " Sculptured Stones," ii. Pl. 85, 86.)

The St. Gall MS. No. 60 contains only the Cospel of St. John (divided into 2.32 paragraphs), having prefixed a portrait of the liangelist with his Eagle, executed in a most barbarous style. The head is entirely surromeded with a yellow nimbus, and the garment is composed of yetlow and dirty red longitudinal stripes. In attempt has been made to represent the arms bolding an open book on the breast, on which is inscribed the name IOII.1NXIS. The figure is supposed to be standing within a large frame or chair,
the sides of which extend higher than the head of the Saint, each being terminated by a rude bird's head. The framework is equally rude, composed of knotted yellow ribbons on a black ground, and small squares, each with a sort of circle crossed by diagonal lines. The open spaces are filled in with rows of red dots. The initial page of the Gospel, containing the words "INPrincipio crat Verbum" is in the usual stylc, but very ruclely executed in red, yellow, and purple colours. The cover of the manuscript is composed of an elegant ivory carving, 10 inches by ${ }^{3}$, wide, the design of which consists of a charming flowery arabesque formed of branches and foliage, forming twelve circles in pairs, the first, third, and fifth pair of circles filled in with a large vine-teaf; the others with wild animals (bears, lions, tigers, \&e..), attacking oxen, designed with wonderful skill and freedom.

The Book of Fragments, No. 1,395, contains three illuminated leaves, two of which probably belonged to a Book of the Gospels, and the third to a Penitentiale.

One of the former contains a rudcly-drawn figure of St. Mathew seatel, writing his Gospel, upon a chair, seen sileways, the back of which only reaches up to his elbow, having a small conical cup on its top, in which he is dipping a style ("ohne allen Zweifel eine Feder"-Keller) :* his left hand (with one of the fingers strangely distorted) holding a knife, and the square book resting on his knces. The head, with curling hair, is surrounded by a crucifurous yellow nimbus; the beard is long, straight, and divided into four points: the upper garment or mantle is purple, with yellow bands and border, and the lower garment or tunic, seen at the wrists and from the knees downwards, dark green, edged with yellow: he wears a pair of black shoes, with broad red borders, higher behind than in front. Below the seat of the chair appear outline figures of three oljects, two of which may be open rolls, and the third a bundle of roils, tied together across the middle. In front of the figure is represented the symbolical Angel, with curious outspread wings, holding a book in its hand in front of its face, from which the Saint appears to be copying his text. The framework of this pieture is composed of the narrow Z-like pattern rudely drawn, with small rosettes and diagonal patterns at the angles.

On the reverse of this miniature are twenty-three lines of 1rish text, of which a copy is given in the Record Commission plates, and a reading, with a translation lyy Dr. Todd, in Dr. Keller's memoir.

The second of these illuminated leaves is intended for one of the cruciform pages introduced into the Books of the Gospels, the design being 8 inches high ly 6 wide. In the centre is a space about $1^{\frac{1}{2}}$ inch square, formed of red and yellow interlaced ribbons. Above and below this are two squares, each filled in with two distorted human figures, with long interlacing tails and leys; and at each of the sides is another square with birds similarly treated. These four squares are connected with the central one by narrow bars, formed of narrow white interlaced ribllons, leaving the four angles of the design phain (possibly from the illumination not having been completed). The square frame enclosing the whole is narrow, and composed of rudely-drawn interlaced riblons and the 2 ornament.

[^36]The third illuminated page is the initial of a P'enitentiale, eopied in the righthand portion of my 28 th Plate, which is to be read

> pecea
> vis
> Us dne peceay
> imus parce n*
(The last letters of the fourth line were evidently written wrong, and an unsatisfactory attempt has been made to correct them.) The text is continued on the verso of the leaf in a very clear and beautiful rounded lrish hand: " parce peceatis nostris et salsa nos qui gubernasti noe super undas dilu(vi)i exaudi nos," \&e., with the commencement of a litany"Sce maria ora $p$. Sce petre ora $p$. Sce paule ora p," \&c.

It will be perecived from my plate that the exceution of the ornamental details of this page, although not devoid of ckegance in the design, is large and coarse, as compared with some of the above-described illuminations in other manuseripts.

The St. Gall Library also contains a fine MS. of P'riscianus "de Grammatica," written in a fine lrish hand, with many curious Irish marginal explanations; the initial letters of the various divisions formed in the genuine Irish style of outline animals, men, or birds, with various interlaced knots, in a style nearly resembling that of the Book of Armagh. Dr. Keller has given a number of these initials and other peculiarities of the manuseript in his memoir on the lrish MSS. in Swiss libraries, above referred to. The most remarkable of these initials is the letter 1 , of which the round open part is filled in with the distorted kneeling figure of a man, one of whose fect is grasped in the mouth of a monstrous hearl, forming the end of the whorl of the $P$; two gigantic birds with long interlaced topknots, at the sides of the matn, peek the top of his head, whilst the bottom of the straight stroke of the letter is extended downwards, the end being curved upwards intes the neck of another monstrous head, with a prettily curved topknot.

## THE GOSPIELS OF MEIEL BRITII MAC 以URNAN

## Plate VXIJ.

THS small volume of the Gospels, from which three of the most interesting pages are here reproducel, is certainly one of the most beautiful of all the Irish manuscripts which have come down to our times. Inlike all the volumes described in the preceling articles, this is of small size, being only $G_{i}$ by $\psi_{i}$ inches in size, and is written in minuscule characters, with many of the words contracted. It is presencel in the

[^37]Archiepiscopal Library of Lambeth; but its pages bear red-pencil references and notes in the handuriting of Archbishop Nathew Parker, whose collection of manuscripts is preserved at Corpus Christi Colloge, Cambrilge: but it is to be observed that the volume is neither inserted in the Catalogue of that library nor in that of the Archiepiscopal MSS. at Lambeth published in 1812 .

The volume comprises the four Gospels entire, without the Epistle of St. Jerome to Pope Damasus, or the Prefices to the Gospels, Capitula, \&ic. The ist leaf is blank on both sides. The recto of the 2nd leaf bears the following laudatory verses, in a comparatively modern hand:-

DE EVANGELISTIS

> Hoc Matrheus agens hominem generaliter implet
> Marces ut alta fremit vox per deserta Leonis
> Jura sacerdotis Lueas tenet ore juventi (sic)
> More volans aquile verbo petit astra Jou(asne),
> Matrnets instituit virtutum tramite mores
> Et bene vivendi justu dedit ordine legem
> Marcus amat terras inter catumq: volare
> Atq: volans Aquila stricto secat om(n)ia lapsu
> Lucas uberius describit prelia Christi
> Jure sacer vitulus qui menia fatur auita

These lines are evidently copied from the inscription on the leaf over which that on which they are now written has been pasted, but which had probably become partially illegible, as the two lines applicable to St. John at the end are omitted, the page itself having probably before the last binding of the volume formed the outside of the book. These lines refer to the drawing on the verso of the same and leaf, on which are represented, of a small size, the four symbolical symbols, arranged in small oblong compartments in a frame, the centre of which is occupied by a small circle, ornamented with spiral lines forming a kind of rosette, from which extend the four arms of a cross, ornamented with small squares, filled in with diagonal patterns and uniting with the marginal border, the angles of which are ornamented with red, jellow, and green lozenges. Except in the heads and feet, these four symbols are similarly treated, cach covered with parti-coloured patches like a harlequin, and having four wings, one pair extending to the upper and one pair to the lower angles of the drawing. That of St. Mark's Lion is represented in the open space of the middle compartment in my 22nd Plate; that of St. Mathcw is given in my "Palxographia," together with the heads of the Eagle and Bull. The heads of the Lion and Bull are surnounted with a curious yellow topknot, which may possibly be intended for a nimbus.

Each Gospel is preceded by a page filled with a figure of its writer, in an clegant border, in which the ornamental designs, from the small size of the framework, are very delicately drawn, the patterns being formed of interlaced ribloons and monstrous birds and beasts, and with the Z-pattern modified in various ingenious manners. The spiral pattern is, however, wanting throughout the illuminations of this volume.* SS. Mathew and Luke are represented in the first and third compartments of my 22nd Plate, and St. John is given in my "Paleographia." All the four Evangelists hold a bork with the naked right hand against the breast. In St. Mark the book appears to be enclosed in its case, which buttons over at the side. All are also destitute of a beard. All except St. Mark

[^38]original being plainer and only formed of wide interlaced ribhun-patterns.
have a curious cap or head-covering or nimbus, with curled ends over the shoulders; and all except St. Luke, whose fect are naked, wear ornamental shoes, extending in the middle in front up the instep, and (as shown in the figure of St. John copied in my "Palaographia," who stands with his toes most uncomfortably bent outwards) with the back part of the shoes also extending upwards as high as the front part. There is no appearance of tonsure in any of these figures; all of which, morcover, are represented as standing, except St. Mark, who may be supposed to be seated, as the sides of the drawing are occupied by two very slender animals, standing erect on their two hind legs, and with a curved fore leg, and the head occupying each upper angle of the design, with long red tongues, and which may be considered as representing the carved sides of the chair, as in the Gospels of St. Chad. The same Saint also is distinguished by having his symbolical Lion very tamely represented at the top of the drawing, the deflexed wings partially concealed by, and interlaced with, the lines of the frame of the drawing,

St. Matthew holds in his right hand a very long pastoral staff, with a plain head and a sharp point at the bottom; whilst St. Luke holds in his right hand the short staff or camhatta, rounded at top but trincated at the bottom.* These are the only representations hitherto discovered in any of these manuscripts of the pastoral staves or cambattex of the early lrish bishops; indeed, with the exception of the figure of St. Matthew, habited as a bishop, with a long pastoral staff like that of our St. Matthew, in that singular manuscript, the "Sacramentarium of Gelloni" (figured by Silvestre and also by Count Bastard, "Bull. Com. Hist. France," iv. 485 and 857 ), I know no other carly figures in which the Evangelists are treated as ecclesiastics, nor do 1 believe that any earlier representations of the pastoral staff exist than those here figured. 1

In all these four figures, the inner garment, like a gown, extends from the neck to the feet, and is of a green colour, dotted with white or streaked with red; whilst the outer garment is of very ample size, with many folds, and hanging down in curvel folds over the arms and at the sides, arranged without the slightest regard to nature, and totally destitute of shading. The flesh is coloured with opaque white paint, whilst the features are expressed by fine black lines, drawn in the most inartistic manner. St. Matthew is, moreover, interesting from hodling in his right hand a quill pen or pencil, which he is dipping into a small conical pot of red paint, fixed at the end of a long thin stem. The quill is considerably

[^39]wearing a low mitre, and bearing a long pastoral staff, terminating in a plain whorl, with a dragon's head alunc, from the Ms. of the letters of St. Gregory (Bibl. Imp. Anc. f. lat., 2288). The same church of Sian Gregorio does, however, posseas two contemporary relies of St Gregory, which, from his connection with the English Apostle Se. Augustine and the Eiarly English Church, are of cunsiderable interest. These are, his white marble chair or Episcopal throne, Learing on the seat an inseription commencing with a of which only a letter or two are now decipherable, the arms terminating in fincly carved lions' heads; and the white martile talle, reating on elegantly carved feet of the chasscal period, on which we are tuld, by an inseription in verse that St . liregory fed every morning twelve puor pilgrims. when an angel appeared as the thirteenth. This is the origin of the ceremony of the visit of the " $\lambda$ postles," as chey are now called, which is one of the most striking seenes of the "Holly week" at the Viatican. Another marble chair of sit. Giregory is preserved in the Church of San Secfanio Rotundo, near San Gregorio: it is without Lack or armth but has the lower sides elegantly carved with the clasical buncysuckle pattern.
curved; but the upper part distinctly shows the barb of the feather. In his left hand he holds a knife or style, formed of a thin stem, with a knol) at the top, and with the other end pointed.

The borders of these four miniatures are far more carefully executed than in any of the other small copics of the Gospels executed in Ireland.

The genealogical portion of the first chapter of St. Matthew's Gospel is regarded as a prologue, without any ornamental border, and with only the LI (ber) of an enlarged sizc, and but slightly ornamented. The "XPI Autem grver.itio sic er.it" is, on the contrany; treated in the most claborate manner, being in fact a miniature reproduction in the style of the same page in the most claborately cxecuted large copies of the Gospels, the five words occupying the whole of the centre of the page, and being written in angulated capital letters upon green bars, with yellow edgings, the ground itself being purple, with white dots, whilst the great initial X . formed of interlacing black bands, with the open parts green and purple, is placed upon a white ground, decorated with rows of red dots. The entire page, with its borders formed of compartments filled in with interlaced dragons and with delicate diagonal $Z$-pattern tracery; is a perfect palaographical gem. I attempted to reproduce it in my "Palxographia," but the result was far too coarse, and has evidently misied Mr. Noel Humphreys, who has copied it incorrectly, and without acknowledgment (and of an enlarged size), in his "Art of Illumination."*

The three other Cospels have the first page of each enclosed within an elegant border in the same style as the former; that of St. Mark, however, copied in the middle compartment of my plate, being the most claborate and by fir the most dlegant. The border itself, formed of interlaced lacertine animals and ribloons, intertwined in a most unusual manner, is to be regarded as the body of a monstrous animal extending along the two sides and bottom of the page, and terminated at the top on the right side in a large lion's head and mane, with long red tongue, and with a kind of yellow topknot, which is curled into an clegant star-shaped rosette, $\dagger$ whilst the top of the left side of the pattern terminates in two hind legs and a curced yellow tail. The right side of the border and three of the angles are ornamented with interlaced animals, that of the border being unusually elegant in its design. The initial word I vitiume will be seen to occupy only portion of the enclosed space, the remainder beeing filled with the continuation of the text, written in a small minuscule hand. The initial letters themselves exactly resemble the same letters in the Bcok of Irmagh.

The "Qm quidem" of St. Luke and the "In principio erat verlbum" of St. John in like manner only occupy portion of the enclosed space within the ornamental border with which each initial page is surrounded. The former has the long tail of the $Q$ angulated, and extending down the left margin of the frame, somewhat as in the Gospels of St. Chad, but terminating in the recunced head of an animal with a pointed topknot, like several initials in the Book of Armagh. That of St. John is coppied in my "Palxographia," omitting the ornament within the open space of the initial, which consists of three squares similar to that in the centre of the bottom margin of the beginning of St. Mark's Gospel, copied in my Plate 22, and also omitting the patches of green paint in all the open parts of the letters of thesc four first words, and the straw-coloured ground on which they are written. The border of St. John's initial (as above statel) is

[^40]$\dagger$ This most unusual ornament occurs also at the tail of the first stroke of the $X$ in the initial page of SL. Matthew's Coroppel, given in my "Pahoographia," and again as the terminal seroll of the weper left hand stroke of the $X$ in the same situation in the Bouk of Armagh.
represented in my plate surrounding the frgure of St. Luke. The step-like pattern in the two small square compartments in the middle of the two side borders is very unusual, and would form a very striking mosaic pattern if driwn mathematically correct.

Four twelfth-century illuminations of French origin, with burnished gold backgrounds, representing the Betrayal, Scourging, Crucifixion, and Entombment of the Saviour, have been inserted at the beginning of the different Gospels. Several charters of King Canute, containing grants to the cathedral church of Canterbury, have been copied upon blank pages of the manuscript; one of which (fol. 4 verso) bears a much carlier inscription, written in large capital letters angulated in the Anglo-Saxon style, as follows:-

```
# MNIEL BRIDUS MAC.
    DURNANI ISTU TEXTU
    PER TRIQADEU - IDU
925 DIGNE DOGMAT1ZAT
& AST A AETHELSTANUS.
    ANGLOSNEXANA - REX E ET
    RECTOR - DORVVERNENSI .
    METROIOLI DAT P / EVV
```

The date 925 is, of course, a comparatively modern addition. The translation of the first four lines is difficult ; but Mied Brith, the son of Mac Durnan, or Tornan, has been satisfactorily shown by Dr. Todd to have been Abbot of Derry in the ninth century, and afterwards Archbishop of Armagh, to which see he was promoted in A.D. 885 , and died A.D. 927. Athelstan ascended the Anglo-Saxon throne in 925 , and died in $9+1$; so that it is possible that the Archbishop may have sent the volume as a gift on the occasion of the accession of the king. The inscription certainly does not indicate the Archlbishop to have been the writer of the volume, and. from its palxographical peculiarities, 1 have no doubt that it was written by the same hand as the Cospels in the Book of Armagh, which is now ascertained to have been written (not by Aidus in A.D. 698, as stated by Sir IV. Betham, but) by a scribe named Ferdomnach, in 807, which may probably be regarded as near the date of the Gospels of Maxiel Brith Mac Durnan. (See article by Dean Graves, in "Proc. R. Irish Acad.," iii. 316.)

There are several short Irish notes written in the margins of some of the pages: and at the end of St. Matthew's Gospel the scribe has written, "Amen: Do gtias ago:" at the end of St. Mark, "Finit, Amen, finit;" and at the end of St. Luke, "Do gtias ago,"-according to the custom of 1 rish scribes in the eighth and ninth centuries.

THE GOSPELS OF THE CATHEDRAL OF TREVES.
Plates XIX. and XI:

AM O N G S T the many valuable MSS. in the library of the Cathedral of Treves (for an opportunity of examining which 1 am indebted to the learned Canon Wilmorski, under whose superintendence such great light has been thrown on the Roman portions of that most interesting buikling-see Didron's "Annales Archarologiques"), is a
quarto copy of the Latin Gospels of very great interest, from the singular combination which it contains of Celtic and Teutonic or Franco-Byzantine art and caligraphy; of which $m y$ two plates afford abundant evidence.

The text is written partially in a fine Hiberno-Saxon hand, resembling, but rather larger than, that of the Gospels of Lindisfarne, and partly in Merovingian uncials as large as, but closer and neater than, the writing in the first division of the +4 th plate in the "Nouveau Traité de Diplomatique," the two hands occurring sometimes on the same page, and even in the same line; so that the writing of both must have been simultaneous.

On the first leaf of the manuscript is inscribed, within a square compartment surrounded with red dots, and written in the Hiberno-Saxon hand of portion of the text,-" Scribtori vita eterna. Legenti pax perpetua. Videnti felicitas perennis. Habenti possessio $\overline{\mathrm{cu}}$ salute. Amen. Dō gracias. Ora pro me. Ds tecum."

The verso of this page is occupied with representations of the four Evangelical symbols, each in an oblong compartment separated by bars, forming a cruciform design, having a central circle an inch and a quarter in diameter, within which is a bust of the Saviour, young and beardless, holding a book, and with a plain yellow nimbus with a red edge, the open parts of the circle dark blue, with white dots arranged in triangles. The "Vitulus" of St. Luke and the "Aquila" of St. John are almost identical with those of the Paris Gospels. The "Leo" of St. Mark is better drawn than in most of the Hiberno-Saxon Gospels; and St. Matthew's representative is a fair figure of a man, $3!$ inches high, holding a roll in his right hand, with sandals on his feet, and destitute of nimbus. The ornaments in the framework of this miniature resemble those of the border of St. Mathew in the Paris Gospels, represented in Plate 21.

The second and two following leaves are occupied with the P'refaces, "Plures fuisse," \&.c., with the several headings written in Merovingian capitals, rudely coloured.

The extraordinary drawing represented in my zoth Plate occupies the verso of the fith leaf, and is intended for a conjoined figure of all the four Evangelical symbols, as appears from the inscription of the names of the four Evangelists themselves,--" Mattheus cuang(elista)," \&.c., written in Hiluerno-Saxon letters of large size, resembling in form those used in our finest manuscripts.

The principal figure in this design consists of the upper half of the "Homo," the feet of which appear at the bottom of the drasing. Below the central cross-line will be perceived the wings and claws of the Eagle: below these are two of the legs of the Lion ; whilst below, resting on the blue dress of the Man, are two of the legs of the Calf.

The Man, with a short grey pointed beard, wears a blue under-garment, on which are seen over the right shoulder and above the Feet the two yellow sitte, which occur in the dresses of the carliest Christians in the catacombs and mosaics, and which we see again in the dress of the two Angels in Plate 19. These, as will be clearly seen, are not a detached portion of the dress, but simply two ornamental bands fastened on the lower garment; and it will also be seen that they are continued as a border between the feet of the jurincipal figure. The upper garment on the left shoulder of the figure, and on cither side below the wings of the Eagle, is dirty orange, relieved with dark brown and opaque yellow stripes to indicate the folds. But the most curious part of this design consists of the two objects which are held by the Man, and which are evidently instruments of ecclesiastical use; but whether the star-like object held in the right hand be identical with the object held in the hands of the Angels in the miniature of the Virgin and Chikd in the Book of K.lls, and with that held by St. Luke in the Cospels of St.

Chad; or whether it be intended for a "flabellum" or for an "aspergillum" is difficult to decide: but 1 think no doubt will be entertained that the object in the left hand is intended for an ornamented knife. (Sce articles in the Appendix on the "holy spear" and flabellum.)

The bold character of the ornament, and especially of the whorls terminating in dogs' heads at the angles of the frame, will be noticed, as well as the inscription at the bottom, "Thomas scribsit," in red Hiberno-Saxon characters, identical with portion of the text of the volume.

The Epistle of St. Jerome to Pope Damasus commences on the recto of the sixth leaf, the "Novum opus" being written in large lliberno-Saxon characters, with the initial N in the style of the Gospels of Lindisfarnc; but the two lines of the heading, "Beato papre Damaso Hieronimus," are in Merovingian capitals.

After this Epistle occurs a page which contains the fine drawing copied in the lower part of my 19th Plate, representing the two Archangels, Michael and Gabriel (whose names are inscribed over their heads in large elegant Hiberno-Saxon characters), holding a purple panel (resting on a central pedestal, the capital of which rests on a boss formed of an interlaced line), inscribed in angulated Hiberno-Saxon capitals, NNCIPIT EUANGELIUM SE\&CYNDUM MATTEUM, surmounted by a seroll of classical design, above which is a Celtic ribbon-knot. These Angels (of which I know no other equally early MS. example) are of a very Byzantine character, and are a satisfactory proof that art of a superior kind had not quite died out in the eighth or ninth century, although instances of its occurrence in MSS. of that date are of the greatest rarity. The band across the head, the long wand, the two narrow yellow bands down the lower garment, and the square patch of gold on the outer, are indications of Angelic or noble rank.

To this page succeed the Eusehian Canons, occupying several pages, enclosed in ornamental columns with rounded arches, the writing being entirely in Ifiberno-Saxon ; the upper portion of the first Canon ("Canon primus in quo iiii."), in which the same facts are mentioned by all the four Evangelists, is copied in Plate 19. It will be at once perceived that the style of Art is entirely unlike that of any. Celtic work, the birds (here cocks in connection with the head of St. Peter), including an excellent pair of parrots, occupying the upper angles of the Canons, being entircly in the style of the Caroline MSS. With one exception, the columns, capitals, and arches are ornamented in the classical or Byzantine style; but in the fourth Canon, the base of the columns is filled with the usual Celtic spiral pattern. Each of the tables has the arch surmounted by a bust (as in the drawing before us), evidently representing an livangelist or $A$ postle, each figure holding a book or scroll, and in the act of giving the benediction in the Latin manner, with the third and fourth fingers closed, except in the fourth Canon, where the first, second, and fourth fingers are extended; and also the first, which represents St. Peter, excellently designed, holding, apparently, two kejs in his right hand, his left hand elevated, and with only the first finger extended: the crown of the head is tonsured. The second of the Canons, where three of the Evangelists narrate the same facts, has the name THOMAS inscribed at the sides of the medallion in the same hand as the text.

Then follow three leaves, with interpretations of Hebrew names:-

[^41]These fiee lines being written in fine Hiberno-Sixon characters, whilst the remainder of the page and the two following are in the Merovingian hand. It thus appears that the Anglo-Saxon scribe wrote the most important parts of the manuscript, either from that style of caligraphy being the most esteemed, or (more probably) from the fact of the scribe himself being a more important personage in the monastery when the book was written.

The verso of the succeeding page has a portrait of St. Mathew (" Imago Sci Nathei Euang." written in the Hiberno-Saxon capitals), the page arrangel exactly as in that of St. Matthew in the Paris Gospels representel in my l'late 23, although the figure of St. Matthew is very different. Then commences, on the recto of the next page, St. Matthew's Gospel, "Liber generationis," which words occupy the top of the first column, just in the style of the Paris Gospels, as copied by Silvestre. I perceive in a fac-simile 1 made of one of the lines of this gencalogy, that the scribe has written " Isat autem genuit iosahath," the word autem being written in the conventional contracted manner, like a $h$ with a reversed comma attached to the top of the curce. The whole of the grenealogy; occupsing two pages, and the next page, being the commencement of the historical part, are in the 1 liberno-Saxon hand; but the verse of the latter and the greater part of the text are in the Merovingian writing, as are also the Argumentum, Breves Causa, and Capitula of St. Mark, except the heading of the Argumentum.

On the verso of the following page is represented St. Mark, very rudely drawn, surrounded by an ornamental frame, by the same hand as the conjoined symbolical figure copied in my 2oth Plate. The figure is standing in front of a tall chair, with his left hand pointing downwards towards an open book, which seems fixed in an impossible manner to the outside of the chair, and with a strange bird-like animal, intended for a winged lion, at the side. At the foot of the drawing is written "Incipit textus sci euangelii secundum marcum feliciter," with a flourish of the pen forming the outline of an exaggerated kind of oak-lear. The whole of the text of St. Mark, with the Prefaces of St. Luke, are written in the Merovingian hand, except the initial I of the Gospel, which is long and narrow, and the word "Lucas" at the beginning of the Argumentum of St. Luke's Cospel, which are executed by the Hiberno-Saxon artist in the ornamental character.

These are followed by the portrait of St. Luke, copied in outline in my Plate 52 , fig. 3 (being precisely in the satne style as St. Mark), surrounded by a narrow interlaced border. This figure has the head (not tonsured) surrounded by a yellow nimbus and a blue border ornamented with white dots. In his left hand he hokls what I consider to be an open book resting upon its satchel or cover," the tags or Gastenings of which hang down, terminating in knohs. In the original the two open leares of the book are jellow: the bar which crosses them is also Jellow; with the dilated ends orange; the cover is blue with white dots, with an angulated orange line forming the top of the lower border. The ends of the four fingers support the book, the thumb being directed downwards. At the back of the Saint is his chair, the supports of which terminate below in spiral and interlaced patterns. $A$ the side of the figure upposite the book is the representation of an ohject (the four divisions of which are culoured red, purple, bluc, and yellow) of which I have never met with another representation, and the nature of which, although quite problematical, 1 can only suggest to be intended for an ornamental Iectern, but without any support. Above this chject is a large hird occupying the upper haif of the right side of the design, having a calf's head and a lion's fore legs, and supporting a book, whilst the lower half of this side bears the inscription, in Hiberno-Saxon characters, "Incipit cuangelium secundum Lucam."

The whole is enclosed in a narrow border, with broad and slightly interlaced ribbons, the angles and sides ornamented with rudely interlaced knot-work. Below the frame is again written, in small red Hiberno-Saxon letters, "thomas scribsit," the second word being in a much more cursive character than the name. Below this again, enclosed in an oblong space ornamented with red dots, is the numeration of the equaternion, q. $\times \mathrm{x}$, in large black letters, with red patches, the whole page forming a very striking composition.

To this succeed five leaves (the last with the numeration [q111t], proving it to have been misplaced in binding), containing the Argumentum and Breves Cause of St. Matthew's Gospel, the whole written in the fine lliberno-Saxon hand, except the title of the Argumentum, written in large Merovingian capitals, with patches of different colours and red dets.

The Prefaces, \&ic, and the whole of St. John's Cospel are written in the Merovingian hand, except the two initials 1 and 1 , which are elongated and ornamented in the Hiberno-Saxon style. The miniature of St. John is wanting. 1 had not time to collate the text, but found the curious passage indicating the divinity of the 11 loly Chost, John iii. 6, 7, thus wristen:-"Quod natum est de carne caro est Jit quod natum est di spú spss est gia $\overline{d s}$ spss est et ex $\overline{d o}$ natus ist noli mari [sic] quia dixi tibi, oportct vos nasci de nowo;" the words here printed in italics being written on erased lines. This passage, which was supposed to be unique in the Vercelli Codex, I found in the Book of Kells, and here in a volume partly emanating from the Hiberno-Saxon school, I found it again in the Treves Gospels.

From the preceding description, there can, I apprehend, be no doubt that this MS. is one of the most remarkable productions of the eighth or early part of the ninth century: We have also seen that many of its illuminations and the most curious portions of the text are written in fine Iliberno-Saxon characters by a scribe, evidently a person of importance sufficient to warrant his name appearing in the most remarkable places in the book. We have also seen that in many particulars the illuminations bear great resemblance to the Paris Gospels, which are traditionally affirmed to have emanated from Epternach, and to have belonged to St. Willibrord. We may therefore reasonably infer that the Treves MS, originated from some lrish establishment at no great distance from Epternach. We learn from Kugler (Kleine Schriften z. Kunstgeschichte, ii. p. 34t) that this was one of nine manuscripts of the Gospels bequeathed to the Cathedral library of Treves by Count Christoph v. Kesselstadt, " Dom dechanten" of Paderborn, and the Treves Libraries contain various manuscripts from the great monasteries foundel by the Irish on islands in the Rhine, or its vicinity. Now, amongst these was the monastery of Honau, called in Latin records Ilonaugia and [10henaugia,-" constructa in insula quar publice ab onanibus Hohenaugia* nominatur, super fluvium Rhenum in honore S. Michuetis archangeli [whose portrait we have seen is contained in the volume before us] ceterorumpue sanctorum," as it is described by the Abbot Benignus in his charter, dated at Maguntia (Alayence), in the tenth year of the reign of Charlemagne.

The island lies a short distance north-east of Sirasburg, on the east side of the Rhine, occupying a bend of the river, and insulated by a narrow channel. The monastery itself was founded a little before A.D. 720 by an Irish lishop called Tubanus, who took the title of Abbot Bencdict, to whom the site of the abbey was granted by : Wialbert. Duke of Alsace. Thirty years afterwards, a Bishop Dubanus is recorded in several charters as then Abbot, "ubi Dubanus episcopus nunc temporis praeesse videtur."

[^42]In 770, Carloman, son of King Pippin, at the prayer of the Abbot Stephanus, exempted the monastery from all judicial interference, and in 783 and 786 grants were made by Charlemagne to the Abiot Beatus, whose charter is signed by himself as Abbot,-"qui hanc chartam fieri rogavit," followed by no fewer than seven Irish names with the accompanying title "Episcopus," and one Irish "Presbyter." These bishops, it appears, were the ministers of so many churches tributary to Hohenaugia, inchuding one which Beatus had built in Mayence, the others being in the Palatinate of the Rhine, near Mayence. It appears, however, from a list of the Abbots given by Dagobert, that between Dubanus and Stephanus the monastery was presided over by an abbot named Thomas, whose abbacy consequently must have occurred between A.D. 750 and 770. I have no doubt that we have here the writer and illuminator of the volume before us, probably executed, indeed, before he was made abbot, which would bring its execution within the first half of the eighth century:"

## COMMENTARY ON THE PSALMS BY CASSIODORUS.

## Platis XVII. and XVIII.

T11E noble manuscript of the eighth or early part of the ninth century which has furnished the drawings for these two Plates is preserved in the Library of the Cathedral of Durham (No. B3, 2, 30), and is traditionally affirmed to have been written by Venerable Bede,-"de manu Bedx," the text being written in double columns, in a hand nearly resembling (but somewhat smaller and more evenly written than) the Harleian MS. 2965. (Astle, tab. XV. w., and the Royal MS. 2 A. 20, Astle,t ab. XVill. i.: both of which are also referred to the eighth century:)

It is of a fulio size, and contains a commentary on the Psalter, which, after a preface, commences on the verso of the fifth leaf, the B of the "Beatus vir" being of the rounded minuscule form, in black ink, surrounded with red dots.

The figure of David seated, playing on a harp) of antique form, copied in my Plate 18 , forms the frontispicec of the volume ( p . 81 verso). The drawing of the Psalmist has probably been copied from some earlier type, but modified according to the taste of the Anglo-Saxon artist. The Psalmist is represented beardless, with curling hair, green eyes, the head surrounded by a green circular nimbus, having a broad white border edged on each side with red, and marked, cross-like, with three red bars. The under-garment is left white, having only a narrow red border round the neck and wrists. The outer garment is lilac, with narrow red bars, and with the lower edges hanging ower the knces, cllged with a narrow white border and a fringe. Some slight attempt has been made to express the folds of the drapery by black lines slightly shaded. The hands and feet are not drawn in so exaggerated a style as in some of the MSS. of this period. The harp

[^43][^44]precisely resembles that in the hands of David in the so-called Psalter of St. Augustine, copied in my: Plate 3 , exicept that there are only file instead of six strings. The framework immediately surrounding the figure, ornamented with knotted ribloms of different colours, terminating at the top on each side in dogs' heads, with long interlaced ribloonlike tongues, is evidently intended for a seat, on which the I'salmist is supprosed to be seatect. 11 c have already seen several such chairs represented in the carlier plates of this work. The concentric rings of red and lolack dots surrounding the fygure, and which also form two circular pancls enclosing the name "Dun"一" Rex" (written in fine Anglo-Saxon minuscule letters), are a very distinctive feature of this manuscript.

From the importance of the l'salter it is not surprising that portraits of its inspired author should be of common occurrence in Biblieal and religious manuscripts, which it is interesting to compare together in order to trace the variations in the styles of art in different perioxls. The picture before us may therefore be compared with the figure of David and his attendants, above reforred to, copied in my Plate 3; also with the strange figure of Daviil, seated and playing on the harp, in the Psalter Vitellius, F. X1., in the British Museum, of which 1 have given a tracing in Plate 51, fig. 6: also with that in the great Anglo-Saxon Psalter of Boulogne (sec Plate 37), with that in the l'salter in the l'ublic Library, Cambridyc (Palaogr. sacra, -Anglo-Saxon Psalters, plate 1), and with the remarkable drawing in the Cottonian P'salter Tilberius, C. G, representing David playing on a harp, surrounded by his four attendants, three of whom are playing on different musical instruments, whilst the fourth, Ethan, is engaged in throwing up and catching knives and balls: which was copliced and engraved byy Strutt, in his "Horda Angel-Cynan " (plate 19, and has been repeatedly eorpicil).

The framework of the miniature before us is extremely claborate in its details, and at the same time equally effective in the arrangement of its few and simple colours. The curious and ingenious manner in which the narrow white borders of the black ribbon (upon a red ground) are interlaced, in six of the compartments, will be noticed, as well as the wonderful tariation in the numerous knots in the four compartments occupying the angles of the frame.

The ether miniature of David, as a warrior, represented in my 17th [late, accurs on page 173 of the M1S. It is a bold, although rudely-drawn figure, far superior to many of the contemporary figures of Evangelists. Here the King is also representel as leardless, but with the lair arranged in spiral curls, the eyes yellow, and the head surrounded with a yellow circular nimbus, with a lilac border destitute of the cross-like lars seen in the other drawing: the lower garment, extending like a gown from the neck to the knees, is of a buff colour, with a narrow red boorler and stripes; whilst the upper garment, which hangs in natural fokls over the left arm, is lilie, the folds indieated by back lines. The right hand hoolds what is doubtetess intended for a small circular shickd (inscribed with the name "Dauid"). such as we see in the small figure in the Psalter of St. Augustine (Plate 3. uppler division of the right side of the plate), and in the warrior in the Beok of Kells (Plate \&).

The long spear whick the $\mathbf{I}$ 'salmist hookls in his left hand is identical with those in the hands of the two warriors in one of the initials of the Psalter of St. Augustine (also copied in my Plate 3). The remarkable black and white tessellated patterns at the angles of the framework, and the various arrangements of the knots in the other six compartments, will especially be noticed, as well as the two-headed bar on which the l'salmist is standing, which may possibly have a symbolical meaning.

# BEDE'S *ECCLESI.ISTICA HISTORIA GENTIS INGLORUM BJBL. COTT., T1BERIUS. C. 2. 

Plate L.II. figs. 7 and 9.

I11AVE selected this MS. of the famous work of the father of English history for illustration in this volume, not on account of its being the carliest copy (being apparently somewhat more recent than that of the Public Library of Cambridere, written in A.D. 737), but on account of the illuminated capitals which it contains at the head of the divisions of the history:

The "Brittania occani insula cui quondam Albion nomen fuit," at the beginning of the first book, occupies the whole of the first column, the first letter being a very finely proportioned b, of the rounded form, 5 ', inches high, whilst the remainder are arranged on three transverse fellow and red bars, enclosed in differently coloured plain borders, the letters being about threc-quarters of an inch high. The great 13 is composed of a main stroke about three-quarters of an inch wide, formed of a number of compartments, in which monstrous animals intervene with interlaced ribbons and the Z-pattern, the oxal open portion of the letter being divided into four parts by a narrow cross foliated at the ends of the limbs, having a monster in each of the open spaces, which are coloured red and dark and light green. The top of the main stroke of the B terminates in a handsome design like the top of the h in my Plate 52, fig. 9 (the open spaces being filled in with red, jellow, and green of two shades, which are the only colours used), the whole letter being surrounded with double rows of red dots. The animals are of a very unusual character, those in the middle of the B resembling the one in the lower part of the S in my fig. 7 , with the tails tied into a knot; but in three of the compartments of the body of the $B$ the animals are of much more elegant character, with the tails formed into a series of circular whorls, of an arabesque character, each whorl terminating in a leaf or dog's head. A somewhat similar, but far less elegant, treatment will be olserved in several of the compartments of the arch in my Plate it, whilst the remainder of the letters resemble those of the second division of the Prayer-Book of Bishop Sthelwold, given in the right-hand division of my Plate 2.4, many being similarly elongated, and terminating in grotescjue heads of men and animals. The page is altogether a very striking and unusual specimen of early Anglo-Savon caligraphy:

The initial H(is temporibus) of the second book is copied in my Plate 52, fige 9. The open part of the letter is coloured red, with a yellow margin, the bird being pale green. The foliage of the branch on which it is standing is treated quite in a conventional manner. The initial $S$ of the fifth book is copied in my fig. 7, the open upper part locing jellow and the lower red; the bird is coloured green, red, and white; the large leaf green and yellow, and the monster pale green.

I have introduced these outlines as specimens of very rare occurrence, where an attempt has ewidently been made to represent natural folliage and birds, of which indeed I have met with no other instance, except as above mentioned, in any of the elaborately ornamented 115 S . which have been already describerl

There are however, several carved stones of a very carly date stifl existing in Northumberland, in which the same treatment is adopted, and which, from its great similarity ${ }^{\text {to }}$ work of the Norman period, might be considered several centuries more recent than the real date of their execution. Ilfustrations of these stories have been recently published by Mr. J. Stuart, in his "Sculptured Stones of Scotland;" namely, at Rothbury, pl. 85 ; Hexham, pls. 88, 93. 94: Jarrow, pls. 82, 116 ; Jedburgh. pl. 118: and in the Muscum of Newcastleon-Tyne, pl. 115.

## THE BOOK OF IRMIGII.

## Plate IIII. fis. 10

T111S volume is one of the most valuable of the carly manuscripts of Ireliand, not only on account of the great number and nature of the documents which it contains, but from the beauty of its writing and curious drawings. It long belonged to the Church of Armagh,* and was held in such veneration that the family of Mac Mayre hekl lands from the see of Armagh by the tenure of the safe-keeping of this MS.; it was indeed long regarded as the autograph of St. Patrick himself, from the statement on one of the pages, "Hucusque volumen quod Patricius manu conscripsit sua;" but the entry pruceeds, "septima decima Martii die translatus est Patricius ad Coelos." The volume must, therefore, be considered as a transcript from an earlice wolume, possibly the autograph of St. Patrick, containing not only his Confession or I:pistle to the Irish, but other memoirs of the life of the lrish Saint. The volume is preseried in a strongs black leather case, with raised ornaments of animals arranged within circles and raised interlacing ribbons. Besikes the Lop, bottom, and closed ends, it is furnished with a tlap similarly ornamented, which shuts over the upper side, and is fastened by a very ancient brass lock and eight brass staples, or half-rings, which being fixed on the upper side, in a row, passed through as many holes of the Alyb, a bolt or pin being probably arranged to pass through the rings and fasten with the lock. I possess a careful drawing of this covert Towards the close of the seventeenth century the volume passed into the hands of Drthur 13rownlow, Eisp, and in $18 f^{6}$ it was deposited in the Muscum of the Royal brish Academy by the Ret: Firancis Brownlow:

A very long account of the volume was published by Sir II: Betbam in the second part of his "lrish Antiguarian Researches," with several plates of fac-similes of its writing

[^45]figures. 11 c had previousty read a paper on it, pullished in the tSth volume of the Transactions of the Academy The writing agrees with that of the Book of Kells in character, and 1)s. Todd refers it to the fifth century

+ Specimens of such leather satchels are of the greatest rarity Mr. Petric possencet one, figureat in his work on the Round Towers I found another amonist the lrith manuscripts in the convent of St . Isidore at Kome, anal a very curious one, with its straps, is preserved in the library if Corpus Chriati College, Gxford, containing an Irith Misal
and drawings. It is of the small quarto size, 8 inches high by 6 wide, and contains 321 leaves of vellum, the first twenty-four of which are occupied with various early Latin lives of St. Patrick, by Tirechan," Aidus, and other writers, including the "Sancti Patricii Confessio sive Epistola ad Hibernos," commencing, "Ego Patricius peccator rusticissimus et minimus omnium fidelium et comtemptibilis," and terminating, "Et haec est confessio mea antequam moriar."

On the 25 th leaf commences the Epistle of St. Jerome to lope Damasus, usually preceding the Vulgate Cospels: followed by the ten Euschian Canons, explanations of Hebrew names used in the Gospels, various Prefaces and Arguments; followed by the four Gospels and the remaining books of the New Testament, not placed in the usual order, terminating with the Acts of the Apostles, preceded by the Apocalypse, almost all the Epistles having an Argument by Pelagius at the commencement.

The last thirty leaves of the volume are occupied with the life of St. Martin of Tours, by Sulpicius, with two short Epistles by Sulpicius and Severus, terminating with a very singular prayer.

At the commencement of St. Matthew's Gospel is a page (of which a fac-simile is given by Sir W. Betham) divided into four squares, containing representations of the symbols of the Evangelists,-"Homo," "Lco," "Vitulus," and "Aquila," cach with four wings, rudely designed, but neatly executed in outline, in the style of the 1oth figure in my 53 rd Plate. The Homo wears an under-garment, reaching from the neck to the feet, and an outer cloak hanging from the shoulders almost as low, but thrown in a round fold over each arm. He bears a book, whilst the Engle carries a fish in its talons.t Each Gospel commences with a fine ornamented letter, very similar to those in the Gospels of Mac Durnan, except that they are simply in ink outlines; and the Xpi of St. Matthew i. 18, only occupics the upper part of the left-hand column of a page, the book being written in double columns. The ormamented initials of the "Liber generationis," " $\mathrm{Xp} \overline{\mathrm{i}}$ autem gencratio," "Initium Evangclii," and "Apocalipsis Ihu $\mathrm{Xpi} \overline{\mathrm{i}}$ " are represented in fac-simile by Sir W. Betham.

The initial Q of the "Quoniam quidem" occupies nearly half the first column of the page on which St. Luke's Gospel commences, the open part of the letter filled in with the spiral pattern, neatly executed, and the tail of the (2 terminating in a recured dog's neck and head, with a very long interlaced topknot. Over the letters XPI and Q.11 we find a fish used as a mark of contraction. At the end of St. Lukc's Gispel is given another remarkable figure of the "Vitulus," with four wings, three of which bear in the centre small circular medallions, in which are represented the heads of the three other symbols,-namely, the Man, Lion, and Engle; whilst at the beginning of St. John's Gospel is the representation of his symbol, copied in my Plate 53. fig. 10 (from a tracing made for me by Mr. I. O'Ncill), in which the bolly and two of the wings bear similar circles with the heads of the Man, Lion, and Calf. I know no other instance of such a remarkable combination of these symbols.

The text of the volume, which appears to have been entirely (with the exception of a few short marginal notes) written by one hand, is extremely neat, but full

- In one of these lives, St. Patrick is stated to have set up stone crosses in various places, and at one place "secidit Patricii dens et dedit dentem Brono suo in reliquias." The FIACAIL P'HADRUG, or St. Patrick's tooth, long preserved in a silver and brass case, at Cong, in the County Mayo, was deposited, in 1845 , in the Museum of the Royal Irish Academy.
of contractions and curious orthographical errors, exactly such as are found in the Gospels of Mac Durnan, which 1 cannot but think was writen by the same hand, the ornamental details being in several curious respects (mentinned in my article on that volume) identical.

From a short passage at the end of one of the lives of St. Patrick,-" Hace pauca Sancti Patricii peritia et virtutibus Murchu Maccu Machtheni dictante diduo Sleptiensis civitatis episcopno conscripsit,"-Sir W1. Betham arrived at the incorrcet conclusion that the volume was written by Aidus, bishop of Slepten or Sletty; in Quecen's County, about A.D. 698 : but the Rev: C. Graves, in two communicitions to the Rayal frish Academy in 1846 and 1847, has satisfactorily shown that in no fewer than eight instances, Ferdomnach, the real scribe, had written his name in different parts of the volume, but that it had been nearly effaced in each instance. Two scribes of this name are recorded in the Irish Annals: but from sonce additional passages connected with one of the signatures, Mr. Graves has been able satisfactorily to determine that this volume was written by Ferilomnach, " lictante Torbach hercile Patricii" (the latter being the title of the lrish primate), which would give the year 807 as the date of the volume, Torbach having been Archbishop of Arnagh only during one year.

## THE PSALTER OF ST. COLUMBA, OR ST. COLUMB.INUS.

THE ancient family of O'Jonell in Ireland has long been the hereditary keepers of a remarkable brass box, or Cumblach, known under the name of "THE CAAII." the upper side of which is a silver plate, ornamented with large precious stones and adorned with chasings (probably of the sixteenth century), representing in the centre a juvenile sitting figure, with long flowing hair, in the act of benediction (which has been considered to represent St. Columba), but which I regard as intended for the Saviour, with two Angels swinging eensers at the sides of the head. To the left is a bishop, in a low triangular mitre, with a longr pastoral staff, standling, in the act of benediction; and to the right a figure of the Crucifixion, with the Virgin and St. John (not the tivo Mary's as describal). It the top and bottom are rows of monstrous animals, and at the sides foliage. Affised to the left side of the bow is a small globular silver censer suspended by a short chain.

On one of the additional covers of the casc it is styled "hereclitarii Sancti Columbani pignoris;" but the box has ordinarily been regarded as a relic of St. Columba, and not of St . Columbanus.

Notwithstanding the superstitious traclition that evils innumerable would fall on the family of ODonell whenever its contents should be developed, the bow was allowed to be opened by Sir W: Betham, when it was found to contain a considerable portion of the P salter, written in a small rounded hand of carly character, of which a fuc-simile was published by Sir II lectham from the beginning of the rogrd Psalm. I also pub-
lished another fae-simile from the commencement of the 91st Psaln in my "Palaographia." Each Psalm commences with a large initial letter, the two or three following gradually diminishing in size. These initials are rudely executed and ornamented, with none of the elegance which we see in other early J rish manuscripts. The size of the MS. was originally about 9 inches long by 6 wide. This valuable MS., with its cover, is now, by the kind permission of Sir R. O'Donell, placed in the Muscum of the Royal Irish Academy:

## THE BOOK OF DJMMA MAC NATHI.

THIS is a small copy of the Latin Gospels formerly in the possession of Sir II: Betham, described by him in his "Irish Antiquarian Researches," where fac-similes are given of the drawings of three of the Evangelists," the fourth being represented by his symbolical Eagle, drawn with four wings, seen in front, and holding a book in its claws. Nothing can be ruder than these figures, which are elothed in garments composed of patches of yellow, red, and green colours, the outer portion of which is thrown over each arm, forming a large shield-like patch standing out obliquely from the dress. The first and fourth of these figures are enclosed in a framework border, composed of rudely-drawn interlacing ribhons and diagonal patterns. A description of the text and its peculiaritics, with fac-similes, will be found in my "Palæographia sacra." Sir W. Betham has also given a page of fac-similes of the more rudely-written portion of the volume, including a Service for the Sick, or "Missa pro infirmis," the text of which was pulblished by Sir W. Betham, under the title of " Visititio Infirmorum;" but much more correctly by Bishop Forbes (from the reading of Dr. Reeves) in the "Liber Ecclesie de Arbuthnott." $186{ }_{7}$.

This MS. is preserved in a brass box, richly plated with silver. It has been frequently repaired: but the bottom face is figured by Sir IV. Betham. It is engraved with interlaced circles and square compartments of an early character, on which is affixecl a metal chasing of the Crucifixion, with the Virgin and St. John (not the two Marys, as stated by Sir W. Betham) on each side of the cross.

The book and its cover were purchased by the Royal Jrish Academy some years ago from Sir II: Betham, at the price of $£ 200$.

The name of the scribe, Dimma, and Dimma Mac Nath, is repeated several times in the volume; and, according to Colgan, there were many Irish saints of the name of Dimma; one with the addition of Mac Nathi is repeatedly mentioned in the life of St. Patrick in the Book of Armagh. Another was celebrated for his skill in penmanship, and is recorded to have been requested by St. Cronan, who died in 621, and whose grandfather was also named Mac Nathi, to write for him a copy of the Cospels, which occupied forty days' and forty nights' incessant laloour, the writer "nee desiderio cilhi vel potus sive somni gravatus est." The MS. is remarkable for its readings, including the

[^46]singular "lance.t passare following St. Matthew xxvii. \&8. In account of these readings is given by Mr. Henry Monck Mason in the "Transactions of the Royal Irish Academy:" The manuscript was preseried until the dissolution of monasterics, in the Abbey of Roscrea, of which St. Cronan was the founder.

The MEESII.AC or Miosach, another remarkable Cumblach, or metal corering of a sacred volume, also formerly in the possession of Sir W. Betham, and described and figured in the first part of his "Irish Antiquarian Researches," afterwards came into the possession of the Duke of Sussex, at whose decease it was sold with his library and effects, and was ultinnately presented by Lord Adare to the College of St. Columba at Rathfarnham.

The groups of Eeclesiastics repeated four times on the cover, as well as the four representations of the seated and crowned Virgin Mary, with the crowned Child on her knees, have apparently been cast in moulds. The date of the inscription, in Ciothic text, which Sir W'. Betham read "ao doni ccccum." (A.D. 503 ), is clearly to be read " $a$ ". do. m. cceccur." (A.D. 1503).-See Dr. Todd's article in "Proc. Roy. Irish Academy," v. P. 461.

## THE PSALTER OF ST. JOIIN'S COLLEGE, CAMBRIDGE.

## Plate NXI.

THE manuscript from which the three illuminations given in this plate are taken, is one of the most remarkable hitherto described. It contains the Psalter and Canticles, written in a moderate-sized Hiberno-Saxon hand, with illuminated capitals, and with three most singular miniatures, two representing seenes of the Victories of David, and the third the Crucifixion, of which I published a fac-simite in my "Palaographia sacra," which Mr. Ruskin has repulbisheal as the rudest specimen of pictorial art whech he had ever scen.

The volume is a large octavo, the lines written entirely across the page, with many contractions, in a semi-uncial or rounded minuscule hand, apparently by an hish scribe (there being some few lrish and many Latin glosses covering the blank spaces of the pages). It stands in the citalogue of the MISS. of St. Joln's College, under the number C. 9, and is merely described as a "Psilter written about the year 800, very much ghlossed about the year 1200." It is very difficult to fix the date of the small handwriting of the glosses found in lrish manuscripts, but 1 should be inclined to regard the volume as written after the midelle, rather than in the early part, of the ninth centur? if, indeed, it be not referrible to the tenth eentury; as the later style of the initial letters seems to inclicate.

The ist Psalm, "Beatus vir," as well as the jist Psalm, "Quid gheriaris," and

101st, "Dne exaudi orationem meam," have larger initials than the other Psalns, and are enclosed in ornamental borders: the first and thirl of these are copied in the middle compartment of my Plate 30 , the large initials being formed of strangely convoluted animals, with their limbs and tails wonderfully interlaced. The ornaments in the compartments of the borders throughout the volume are rather coarsely designed and executed. The curious spiral ornament is wanting. The initial $Q$ of the Psalm "Quid gloriaris" is large, and exactly like the same letter in the Psalter of Ricemarchus, published in my "Palaographia." In this manner the Psalter is divided into three nearly equal portions: in which respect also the last-named Psalter agrees with the one before us. Here, contrary to the usual plan of writing the Canticles at the end of the Psalms, they are interpolated at the end of each of the three divisions, and seteral short prayers are also adeled to the text.

The three miniatures are placed at the head of the three divisions of the Psalter, the Crucifixion facing the 5 tst Psalm. This miniature is reproduced and fully described in my. "Palxographia sacra." It is evidently by the same hand, and in the same rude style, as the two other miniatures represented in my 3oth Plate; the three being very similar in style (although clearly by a different hand) to the two miniatures of David contained in the Cottonian MS. Vitellius, F. XI. In one of these two miniatures Davicl is represented as having just discharged the stone from his sling against Coliah, who holds up his hand to protect his face; but in the miniature now before us, occupying the lefthand division of my plate, Goliah is orercome, head downwards, the artist not being able to express, nor the space allowing, the giant to be represented as fallen to the ground. The staff which Divid holds in his hand is much longer than in the Vitellius miniature; the circular shicld of Goliah is intended to be represented as lying on the ground, the hand being raised to the head when the fatal wound was received.

The other miniature, occupying the right-hand division of my plate, is eviclently intended as an attempt to delincate Davill's exploit with the Lion (s Samuel xvii. 34, 35, and 36) : but there is no authority in the sacred text for the introduction of the quaint little figure laying hold of the tail of the sheep or ram, rather than a lamb. It would, I think, be impossible, in the whole range of Christian art, to mect with more extraordinary examples of rude conventionalism and design than are afforded by the two drawings before us.

## TIIE COTTONIAN PSALTER, VITELLIUS, F. XI.

## Plate L.1. figs. 5 and 6.

TH1S copy of the Latin Psalter was unfortunately greatly injured in the Cottonian fire, but has been carefully repaired and mounted. It is of the octavo form, written in Hiberno-Saxon seminncial characters, with slightly illuminated initials (the large initial of the Ist Psalm being greatly injured), its most remarkable feature consisting of two miniatures of Dawid, precisely in the style of the drawings in the St. John's Collegere

Psalter, described in the preceding notice, although probably by a different hand. Unfortunately the fragments are so singed and blackened that it has been with the utmost difficulty, and only with the aid of a magnifying-glass and by holling the pages in different lights, that 1 have been able to make out the lines of the figures; whereas the beautiful [xiterns of the ornamental borders (omitted in my I'late 51 , but in the same style of ribbon and \%-fike patterns, but wider and more carefully executed than thase in the Cambridge P'salter, copied in my zoth Plate) are more easily determined hy the colours, which have better withstood the action of the fire.

The first of these drawings (fig. 5) represents the combat between David and Golliah, the former of whom hokds in his left hand his short shepherd's crook, terminated appropriately in a dog's head, whilst in his right hand, suspended from the little finger, he holds one end of his sling, from which he has just discharged a circular stone, which is seen about to strike the head of Goliah. (The late Mr. Eugene Curry informed me that a discussion had been carried on in the payes of Saunders' News Letter respecting the nature of the Irish sling, Mr. Clibborn, considering it to have been nothing else than a stick cleft at the end. The drawing before us will set the rpuestion at rest. The Anglo-Saxon Cottonian MS. Claudius, B3. IV', of the tenth century, also contains the figure of a man using a sling of nearly similar form, copped by Strutt in his "ILorda," plate xwii. figg , and "Sports and I'astimes.") The drawing of the giant, although very rude, is expressive. J3y figuring him knecling upon one knee, the artist has contrived to introduce him as of larger size into the picture; whilst this attitude, combined with his closed cye and his hand held up to protect the face, indicate his fear of the coming stone. Ie wears a conical belmet; his beard is long and plaited, and he carries a small circular shiefd, ornamented with concentric rings, variously coloured. Across the midelle of his body is apparently a representation of plate-armour, indicated by rows of round rivet-heads, $A$ s a representation of a Celtic warrior of the ninth or tenth century, the drawing is very valuable, from the great rarity of such itlustrations in carly Irish art.

The other drawing (fig. 6) represents David playing on the harp, and will be equally interesting to the Irish antiçuary, as one of the carliest pictorial representations of that favourite instrument, the form of which is very curious, being of an oblong form, resting apparently on a narrow stand, with one of the upper angles rounded off, the other terminating in a dog's head biting the tail of another dog, which forms the outer portion of the instrument. It is furnished with twelve strings, although there are only seven pegs represented, round which they are fastened at the top. The long plated and curled hair, the long moustaches and the pointed beard," the stiff arm and band, the strangely attenuated body and diminutise feet of the I'salinist will be noticed, as well as the curious seat, seen sideway's, formed of an animal with a long neck fof which other instances hate already been given in this bookk).

In Plate 51, fig. 9, I have reproduced a small group of Eeclesiastics, carved in metal-work, on the Cumbdach or cover of the small Stow Missal. One of these figures hokls the short pastoral staff or cambitta; another a small sacred hand-bell, whilst between them is an attendant harper, surmounted by the winged bust of an Angel. I presume this to be a work of the sucenth or eighth century:

[^47]It will be seen that the two Jews in the former have similar moustaches and beards.

## THE PSALTER OF ST. OUEN, ROUEN.

THIS iery remarkable MS., now in the Public Library of Rouen, contains the Latin Psalter of the Gallican version and that made by St. Jerome from the Hebrew, written in parallel columns, with a multitude of glosses written in very minute lrish characters.

The initial letter of each Psalm is about an inch and a half high, elegantly formed of black interlaced and knotted strokes, and terminating in dogs' heads. Of these beatutifu] letters, an extensive series is given by the Benedictines in the second volume of the "N. Tr. de Diplomatique," as also by Messrs. Silvestre and Champollion in their "Palrographie universelle." Specimens of the text are also given in these works, as well as in my "Palrographia." By the French authors aloove named the volume was referred to the seventh or eighth century: From its close similarity to the Psalter of Ricemarchus and some other nearly contemporary MSS. executed in this country, I infer that it is probably not earlier than the tenth centurs:

## THE PSALTEH OF RICEMARCHUS

IN the Library of Trinity College, Dublin, is contained a small copy of the Latin Psalter (not written in the Gallican version commonly employed in England in the tenth and cleventh centuries) exccuted, as appears by some autograph verses at the end, by Ricemarchus, Bishop of St. Divid's, in the latter half of the eleventh centurg; fac-similes of which are given in my "J'alaoographia sacra," as well as in an article which I published, containing a more detailed description of the MS., in the first volume of the "Archaoologia Cambrensis."

It is written in Hiberno-Saxon minuscule letters, each Psalm commencing with an ornamental capital letter about two inches high, formed of lhack strokes, elegantly interlaced, terminating in dogs' heads, and surrounded entircly with red dots. The initials of the 1st, 51 st (Quid gloriaris), and 101 st Psalms (Dne exauli) are of a considerably larger size, the whole of the first verse of each of these Psalms occupying an entire page, surrounded with borders formed of rudely interlacing lacertine animads, the borders themselves terminating above in the large head of am animal, and the lower end of the boreler ending in the hind legs and tail of the croature. Red, yellow, and green are the only colours used, the lines of capital letters in which the page is written lecing inscribed on yellow hars, the spaces between the limes being coldeurel green. The volume is destitute of miniatures.

## THE PSALTER OF KING ORWIN.

AMONGST the Cottonian MSS. almost destroyed in the deplorable fire of 1731, was a small copy of the Psalter (Galloa, A. 5) described by Casley, 130 ycars ago, as written in the Irish hand, 900 years old, which is recorded in the carly catalogucs of the Cottonian Library as having belonged to a King Orwin, It is written in very small characters, with a vast number of contractions, the initial letters of each verse daubed with red and yellow, and with the initials of each Psalm about an inch high, in the style of those of the Psalter of Ricemarchus, but much less claborate. I have given a fac-sinile of it in my "Paluographia," Irish Biblical MSS., plate 1, fig. 3: and regard it as a production of the eleventh or twelfth century:

## THE PSALTER OF THE MONASTERY OF ST. ISIDORE.

THE Irish Monastery of St. Isidore at Rume possesses a certain number of MSS. of lrish origin, amongst which 1 found the fragments of a Psalter which, in its original state, must have been one of the finest of the later works of the 1 rish scribes. It is of a folio size, and the text is written throughout in letters a quarter of an inch high. It is much glossed throughout with notes in minuscule characters, and the initials of each Psalm are of an enlarged size, corresponding with the text, and in the style of those of the Psalter of Ricemarchus, with the open spaces filled in with patches of red, yellow, green, and purple colours. 1 presume it may be referred to the eleventh or twelfith century:

## THE STOW MISSAL.

IN the "Bibliotheca Stowensis," and "Scriptores Rerum Hibernicarum Veteres," Mr. O'Conor described and illustrated another small Irish manuscript, containing a copy of the Latin Cospel of St. John, and a Missal according to the service of the carly Irish Church, now with the rest of the Stow collection in the Library of Lord Ashburnham, which, from the style of its writing and illuminations, appears nearly contemporary with the Gospels of Mac Durnan. It measures only 5 inches by 4. and
contains a full-length figure of St. John, entirely like the drawings in the last-mentioned volume, with the head and wings of the Eagle occupying the space above the head of the Evangelist, who holds a book in both naked hands against his breast: his feet are naked. The figure is enclosed in a frame ornamented with interlaced ribbons and the diagonal $Z$-pattern, as is also the first page of the Gospel, with the "INP(rincipio)" occupying the whole length of the page, and ornamented at top and bottom with knots terminating in the rudely-drawn heads of dogs.

The Missal commences with the "Peccavimus dne peccavimus, parce peccatis nostris," \&c.., as in one of the St. Gall MSS. described above, the P, of a square form, with the tail extending the whole length of the left side of the page, whilst the other sides are enclosed in a border filied in with interlaced dragon-patterns, and terminating at the top in the head, and at the bottom in the hind legs and tail, of an animal ; the initial P is ornamented with lozenge-shaped yellow and red compartments, and the open centre is filled in with a diagonal pattern.

THE BOOK OF DEIR, CO. ABERDEEN

## Platc LI. figs. 2 and 3 .

ATTENTION has only recently been directed to this curious little volume (preserved in the University Library of Cambridge, numbered I. 1. vi. 32), by Mr. Bradshaw, the present lynx-eyed librarian. It is of a small but rather wide Svo. form, and contains the Gospel of St. John, with portions only of the three other Gospels, in Latin, together with a short Office for the Visitation of the Sick, in an Irish hand, and several grants, written in blank spaces of the volume, to the monastery of Deir, founded by Columba and Drostan, who came thither from Iona, towards the end of the sixth century, and concerning both of whom there is a legend in the volume, in connection with the Abbey of Deir. These grants are not earlier than the middle of the twelfth century, but the Gospels are written in a fine Hiberno-Saxon minuscule character, which may be ascribed to the ninth century, and not very unlike the Bodleian Cædmon (Astle, tab, xix. fig. viii).

The initial letter of each Cospel is alone enlarged and ornamented with patches of different colours, being about two inches high, the ends of the principal strokes of the letters terminating in dogs' heads, somewhat in the style of the letters in the Psalter of St. Ouen, and especially like the initials given in my 1st Phate of Irish Biblical MSS., No. 4, from the Harleian Gospels 1802, and in my and Plate, No. 5 of the "Palcographia sacra." These pages, as well as the miniatures in the volume, are surrounded by ornamental borders, chiefly formed of rudely-interlaced ribbons, and with some modifications of the $Z$-patterns, both in the lozenge and rectangular forms. Mr. Stuart, amongst the illustrations to the second volume of his "Sculptured Stones of Scotland," has given fac-similes of not fewer than eight of the ornamental pages of this rolume. One of these, from the tast leaf of the volume, with four quaint little figures, is copicd in my Plate, 51, fig. 3; and another miniature, not published by Mr. Stuart, representing St. Mark, is copied in my fig. 2. These comprise the whole of the drawings in the volume.

The figure of St. Matthew (Stuart, ii. plate 5) is a standing figure, in the style
of those of the Gospels of Mac Durnan, \&ec, with the beard of moderate length, divided into four points, the fect naked, and the right hand hodding a sword of very unusual form, turned downwards, the point of the scabbard resting between the feet. The handle of the sword is guarded not only in front of the hand (as in Hewitt's "Ancient Armour," p. 33. figs. 9, 10, and 11), but also behind the hand, the guards being curved, but reversed: the seablard itself appears at first sight, owing to the curved border of the dress, to be shod at the end like 11ewitt's fig. 2, p. 32. The Sword is a rare symbol of St. Matthew, but it is given as such in Eusenbeth's lists of the Emblems of the Saints. On either side of the head of the Saint is a small figure, possibly intended for an angel. St. Mark is represented in my 2nd figure. St. Matthew, in the Gospels of St. Boniface, represented in my 4th figure of the same Plate 51, is really well drawn as compared with this St. Mark, of which the most noticeable feature is the object held to the breast like a casket, which may represent a book in an ornamental binding suspended from the neck, with the Cumhdach or case in which it is preserved (of which the Missal of Corpus Christi Collegge, Oxford, is an example). I need scarcely add that the Book is a very constant adjunct to the figure of the Evangelist in these carly drawings, as scen in many of my plates.

Mr. Palcy; on the contrary, describes this ornament as "a rather large square apparel, or rationale, suspended from the neck by three strings." I presume the two curved bars extending from the checks to the middlle of this ornament are intended for the arms of the Saint, the hands leeing covered; whilst the two large oval parts of the dress marked with a cross may represent the looped-up sides of a garment, possibly a chasuble. St. Luke, however (fol. 29, v.), is represented like St. Mark, but has in addition a pair of arms thrown upwards from the upper angles of the book or rationale, and then extendiny outwards, so as to pass through and beyond the side borders of the frame. St. John is also represented in the same manner as St. Mark, with the addition of a small cross iectiveen his feet, and with three quaint little figures on each side (like those in the upper part of my 1"late 5t, fig. 3), and with a marginal little sketch of a dog, and a quaint little outtine flourish, forming a series of leaves.

My fig. 3 represents the recto of the last folio, 86, and is probably intended to represent two of the Evangelists, with two Angels (being analogous to the tessellated pages of the Books of Lindisfarne, \&(c.), whilst a similar composition, the centre formed of a six-leaved rosette, occupics the verso of the first folio. At the end of St. John (folio 84, verso) is also a group of two of these Evangelists(?), and on the verso of the following folio ( 85 v) is a group of four of these figures (without books), two with uplifted and one with outstretched arms, the fourth without arms. Quaint little flourishes resembling fern-leaves, and small animals and birds, occupy many of the open spaces and margins of the pares.

The following observations by Mr. Paley on the dress of these curious representations of the Evangelists will be read with interest, although it may be doubted whether the portion referring to the supposed apparel or rationale is not unfounded:- "Assuming that the dress of alf these figures is meant to represent the chasuble, considerable interest must attach to a representation, however rude, of the vestments worn by a Caclic priest in the ninth century. 1f, as is probable, the chasulle was derived from the toga, -which is indicated by the original circular form of hoth, the appearance of the rounded ends over the knees would be accounted for. The collar, or rather the neckfodds, seem to be most ample, and quite unlike any fashion that we are acquainted with in the Niddlle Ages. The square apparet on the breast is the most characteristic and
well-marked feature of these portraits. It is described by Dr. Rock in his 'Hierurgia, [and also in the 'Church of our Fathers, i. 369, where several figures are given of it from 13 th and $17^{\text {th }}$ century illustrations:] and is cvidently the origin, combined with the broad strip or orphrey down the middle of the peaked chasuble, of the large cross now worn on the back, but formerly on the front of the officiating pricst. In some carly incised slabs, especially those existing in the Churches of Rome, this combination is wery clearly scen. The broad strip itself was the laticlave of the Romans: this was a purple border extending down the breast of the tunica, and worn as a badge of distinction by senators and ecrtain priests. In allusion to its position, Juvenal says 'latum demisit pectore clavum. From the symbolical and cross-like form produced by the combination of orphrey and rationalc, it was found convenient and appropriate to exhibit it on the side more conspicuous to the people, i.e. the back of the celebrant priest. This latter device is, however, comparatively modern, and there seems to be no precedent for it in any representations of ancient art."-Paley, p. 486.

The first seventeen verses of St . Matthew's Gospel are treated as a prologue, followed by the inscription "Finit prologus. Item incipit nunc Euangelium secundum Matheum."

At the end of St. Mark's Gospel is the fragment of a Mass of the Gallican family, as published by Mabillon, commencing " Item or, alia an(te) dominicam orationem. Corpus cum sanguine d $\overline{n i} \overline{n r i}$ ihu xpi sanitas sit tibi $\bar{i}$ vitam perpetuan et salutem," $\& \dot{\mathrm{c}}$. This Missa infirmorum has been published by Mr. Paley (Ilome and For. Mé:., i. 482), and by Bishop Forbes in his "Liher Ecelesie de Arbuthnott."

At the end of St. John's Gospe! is also inscribed the "Credo" entire, occupying sixteen lines, followed by three lines of Gaclic. being a short prayer, of which the following is a translation:- "Be it on the conscience of every man to whom shall be any advantage from this book, to pray for a blessing upon the soul of the wretch who wrote it."

The whole of the pages containing Gaelic inscriptions in the volume, several of them with drawings, including the legend of Columbkille and Drostan, and the Latin Charter of King David (A.D. $1120-1156$ ), have just been published in fac-simile by the photo-lithographic process of Sir Wt. James, at the head of the national work on the Historical Documents of Scotland. They were also printed, with translations, by Mr. Stokes, in the Saturday Reziew for Sth December, ISGo, the language of the lormer being considered as identical with the oldest Irish Glosses in Zeuss's "Grammatica Celtica."

## TIIE GOSPELS OF ST. BONIFACE.

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\text { Plate 1.1. fig. } 4 .
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IN the Library of the Cathedral of Fulla are preserved three very ancient MSS. ("vetustissimi Codices") to which some interesting traditions are attachecl, and of which one finds a place in this work, from its origin as an Irish or lliberno-Saxon MS. One of these traditions records that these MSS. Were "cx illis, quos in ipso

Martyrii Campo ubi S. Bonifacius archicpiscopus cum sociis gloriose occubuit, manus fidelium recollegerunt ac in Sacrarium Fiuldense deportarunt."

These three MSS, are in three different characters. Onc is of Italian origin, containing portion of the New Testament, written in narrow uncials, and corrected by Victor, Bishop, of Capua, in the jear A.D. 546 , as appears by an autograph note--(Sie fac-similes in "N. Tr. de Diphom."" iii. plates 34.45 , and 57. ) It is without illuminations.

The second is of Lombardic origin, and is written in cursive Lombard charicters, containing a treatise of St. Isidore of Seville (N. Tr. de Diplom., plate 59. iv. 2), with ornamented initials, in which fishes are introduced in the genuine Lombardic style. This book is pierecd, cut, and stained with the blood of the Apostle of North Germany:

The third is a small svo. volume, containing the four Cospels in a true Irish, fery small minuscule, character, like that of the Gospels of St. Mulling (Pal. sacr.). The vellum is coarse, and each Gospel is preceded by a rude figure of the Evangelist: that of St. Matthew (with a style and book, copricel in my l'late $5^{1}$, lig. 4) resembling the figures of the Exangelists in the smaller lrish copies of the Gospels.

The curious verses on the Evangclists quoted above, from the Gospels of Mae Regel, are contained, with some verbal variations, in this volume, as guoted by Schannat.

At the end of the book is the following entry; in golden letters:-" 11 oc Euangelium Sanctus Bonifacius martyr Domino gloriosus ut nobis seniorum relatione compertum est, propriis conscripsit manibus, quod ctiam venerabilis Mobit luoggi obnixis precibus a rege piissimo Arnulfo impetravit et sanctic Fuldensi EEclesite honorabiliter restituit cui Salvator Jesu Christe promia sempiterma pro devotione sua in calestilus clementer redde eumgue nolsis feliciter dominari tempora longa concede." It happens, however, unfortunately for this traclition, that the real scribe of the volume, Vidrug, has inscribed his name, in the orlinary Irish fashion, at the end of St. John's Gospel,-" Finit. Amen. Deo gratias ago. Vielrug scribsit." Horeover, it appears from one of the Epistles (the 3rd) of St. Boniface, that he could not read (scarcely- less write) the " minutas et connexis" " letters of the minuscule writing, and requested Daniel, Bishop of Winchester, to send him books "claris discretis et absolutis litteris scriptos." A fac-simile of the first page of St. Matthew is given by Schannat (Vindem. Liter.), and partly copied in "N. Tr. de Dipkem.," iii. plate 59 . V'l. vi. p. +46 .
[The celtbrated GOSPELS OF ST. K]LIAN, who was martyred in A.D. 687 , stained with spots of blood, were found on upening his tomb in $7+3$. They are now preserved with great vencration at the Cathedral of 11 urtzburg, and are exposed on the high altar on the anniversary of the Saint's death, having an ivory carving and precious stones on the cover. The text is entirely written in narrow semi-uncial letters of true Italian character, without any ornament.-(See the first fic-simile in the "Chronicom Gotwicense," partly copied in the zrd vol. of the " N . Tr. de Diplom.") It has been necessary to give this detail to prevent confusion with the bleodestained book of St. Boniface; and because Mr. Petrie, by some accident, hats stated that the volume is adorned with designs similar to those of our lrish manuscripts (Cromlech on Howth, p. 18).]

## THE GOSPELS OF ST. MULLiNG (or ST. MOLiNG).

ASMALL copy of the Latin Gospels, written in a small Irish minuscule character, was for many ages preservel with religious vencration in its metal covering, or Cumhdach, deserihod in Vallancey's "Collectanca," under the name of the Leatu Mersictitu and Leanti Fial, or the Stone of Destiny, by the family of Kavanagh, by one of whom it was presented to Trinity College. Dublin. The covering is ornamented with very large crystals, but without any chased figures. On one of the blank pages at the end of St. Matthew's Gospel the scribe has written a small Office for the Visitation of the Sick, of which a careful reading has been published by Bishop Forbes (in the "Liber Ecclesic de Arbuthnott ").

The volume being described in my "Palxographia sacra," I need here only state that the initial letters of each Cospel are neatly exccuted, about two or three inches high, in the style of those of the Book of . Irmagh, without colours, and surrounded by double rows of red dots. There are three figures of the Evangelists, drawn nearly in the style of the Gospels of Mac Durnan, each holding a book with the left hand against the breast; two also supporting the book with the right hand; whilst the third dips a pen into an inkstand by his right side. Each figure has a circular nimbus, and one with long flowing hair, hanging in outstretched curls over the shoulders, as in the Gospels of Mac Durnan. In two the feet are naked; but the third wears shocs, extending upwards over the instep and heel. There is no Evangclical symbol; so that it is impossible to appropriate thesc figures to the respective Gospels.

In two of the figures the outer garment hangs in tolerably well-arranged folds over the left arm. Each is albout five inches high, and is surrounded by the usual interlaced ribbon and dragon-like borders rudely cxecuted.

At the end of St. John's Gospel the scribe has written a precatory note, terminating "Nomen autem Scriptoris Mulling dicitur: finiunt quatuor cuangelia."

St. Moling, who was Bishop of Ferns at the beginning of the seventh century, has been supposed to be identified with the scribe who thus writes his name Mulling.

The Cumhdach also contained portion of another copy of the Gospel of St. Mark, with the Epistle of St. Jerome to Pope Damasus, the Eusebian Canons, Prefaces to the Gospels, \&ic.

## THE HARLEIAN GOSPELS, Nos. iSo2 and 1023.

THESE are two small Irish copies of the Latin Gospels, which have been the subjects of much discussion, the former having by some writers bece referred to the ninth or tenth century, but which is now clearly proved by a number of historical facts recorded in notes on the blank pages of the book by the original scribe, to have been
written in the year 113 S. A decrailecd account of the peculiarities of these two MISS. is given in my "Palxographia sacra," so that it will not be necessary here to allude further than to their artistic elements. They are certainly of great interest, as proving how late the genuine Irish style of writing and ornamentation was retained in Ircland; since, were it not for the historical evidence contained in the former volume, it would, from the style of its execution, be assigned to the ninth or tenth century ; there is in fact great similarity between the text and that of the Gnospels of Mac Durnan. The initials are like those of the pages found in the Cumhdach of St. Mulling's Cospels, the open sprices of the initials being daubed with plain patches of red, yellow, green, and purple colours, slightly separated from each other by curced or straight lines. The Evangelists are replaced by their symbols, the Lion (of a very conventional character) in the MS . 1802 being coppicel in my "Palcographia," in which work a fac-simile is given of the commencement of St. Mark's Gospel, with its initial Letter; whilst the beginning of St. John's Gospel, and the entry at the end, are carefully given in fac-simile by Mr. Purton Cooper, in Appendix $\Lambda$ to his Report.

The figures of the symbols of St. Mathew and St. John are wanting in the MS. 1802, and only the Lion and the Eagle are represented, very rudely; in No. 1023, in which the initials are very poor.

A careful description of the former MS has been published by the Rev. Dr. Recres, in the "Proceedings of the Royal lrish Acalemy," vol. v., January; 185t. This volume was formerly in the National Library of Paris, whence it was stolen by the villain Aymon, and sold to the Earl of Oxford.

## TIIE RED BOOK OF THE PEAK.

THIS curious volume is preserved in the Library of Corpus Christi College, Cambridge, and is of a thick 8vo. size, in which is inserted the following note, in a comparatively modern hand:-

[^48][^49]
## THE IRISH GOSPELS OF CORPUS CHRISTI COLLEGE, OXFORD.

TH1S beautifully-written MS measures $S \frac{3}{3}$ inches by 6 , and bears the number 122. It contains not only the four Latin Vulgate Gospels entire, but also the Preface of St. Jerome, "Novum opus," \&e., together with the Euscbian Canons, inscribeel on eight pages at the beginning of the volume, within plain rounded arches. The writing is evidently that of an lrish scribe of the cleventh or twelfth century, and abounds in contractions: together with a schemc, or table, inscribeel, " Alea Evangelii, quam Dubinsi Episcopus Bennchorensis detulit a regc Anglorum, icl est a domu Adalstani, regis Anglorum, depicta a quodlam Francone et a Romano sapiente, icl est, irrl."

Each Gospel commences with a large illuminatel initial ketter, occupying portion of the upper part of the page (that of St. John having been abstracted). The L, IN, and (2, initials of the three other Gospels, are formed of clongated animals, the bodies of which are coloured in patches of blue and lilac, with tails and topknots coloured yellow, forming a succession of interlaced knots all round the letter, upon a red ground. This interlacement is by no means so regular and delicate as in the carlier Codices, and somewhat resembles that of the initials of the Psalter of Ricemarchus. The remaining letters of the first line in each Gospel are about a quarter of an inch long, with patches of red, blue, and yellow. The manuscript is curious for having the initial letter of the 17 th verse of the 1 st chapter of St. Natthew, "Ommes ergo generationes," ornamented, being transformed into the head of an Angel with great staring eyes, and a large pair of wings extending below the letter. The "Xpi autem generatio sic" is also more elegantly ornamented, the X being $2^{\prime}$, inches high, with the interlaced and spiral patterns, having a human face quaintly introduced into one of the whorls; the remainder of the line elegantly written in large 1 Iliberno-Saxon minuscule letters, with the opern spaces coloured with patches of red, yellow, blue, and purple. The initial of the Preface of St. John's Gospel (fol. 103, v.) is of the minuscule shape, and formed into a purple dog, with a wonderfully clongated and knotted yellow tail, on a red ground.

Mr. Goorge Waring, who carefully compared the readings of this manuscript with those of the Gospels of Mac Regol, thus speak's of the former, which he considers to have been writen circa 1100 :- "From the later copy of the Gospels the more barbarous forms of spelling and grammar have disappeared; omissions have been supplied and interpolations weeded out: the text had exidently undergone considerable recension since the days of Mac Recrol, jet without entire sacrifice of the national characteristics of this distinct and remarkable class of MSS."-l'roleg., w. 1xii.

## THE IRISH MISSAL OF CORPUS CIIRISTI COLLEGE, OXFORD.

TH1S curious volume measures 6 : inches by 5 , and is of great bulk, owing to the size of the writing, of which there are only eighteen lines on a page. It is of lrish origin, and may possibly be assigned to the twelfth or thirtecnth century, having many characteristics in common with the Gospels in the same library last described. It bears the number 282, and contains the office of the Mass, the first page being occupied by a gigantic "Per omnia," contracted and formed into a mass of rude interlaced work, now so obscured and blackened by use as to be with difficulty followed. The "Vere dignum" occupies part of the verso of the first leaf, and the "Te igitur" the recto of the second; the initial letters, formed, as they are throughout the volume, of monstrous animals, gencrally coloured in purple patches, with elongated yellow tongues, tails, and topknots, forming a great varicty of knot-work upon a red ground, of which the outline generally follows the curve of the initials, without any edge-line or other circumscribing margin. These initials are very coarsc, both in their design and exccution; every prayer commencing with a moderatcly enlarged and coloured initial.

On the reverse of fol. 7 commences a "Missa de S. Trinitate," on fol. 12 a "Missa de S. Maria," with Prayers for the Dead, \&ic.; and on the 43 rd folio the "Officium Missx," with Prayers, Lessons, Sce, for the whole course of the year.

The outer leaves of the MS. are blackened by use; portions of its original wooden covers remain, polished by long wear; and the volume is preserved in its original black leather satchel, of which the front was ornamented with diagonally impressed lines and circles, now nearly obliterated by constant use. At the upper angles are affixed the strong leather straps, fastened with leather tics to a broader central strap, which passed over the shoulders, so that the volume thus suspended offered no trouble to the priest in his long peregrinations, of which its worn state affords most abundant evidence.

## THE PSALTER OF KING ATHELSTAN.

## I'ate XXXII.

TII1S little volume, preseried amongst the Cottomian MSS., and inscribed Galba,
A. is, contains at the beginning several statements to the effect that it originally belonged to King Athelstan: sarious entrics in the Calendar, of the deaths of Charlemagne, l'ippin, S.c., would moreover seem to prove that the volume was of Germanic origin, and that, like the Coronation Oath Book of King Athelstan (Tiberius, A. 2), it
came into the possession of the latter from his connexion with the Emperor Otho. The character of the writing of the portion of the volume containing the P salter supports such an opinion, being written in elegant Caroline minuscule characters. The Calendar, however, at the beginning of the volume, with the Rules for finding Faster, Lunar Tables, \&.c., is written in small carly. Anglo-Savon characters, one of the rules for findling "quotus sit annus incarnationis Dni" being calculated for the year 703. At the end of the volume is also a series of short Prayers (onc for each Psalm), written in similar characters. A series of fac-similes of the different handwritings employed in this little Psalter, including the beautiful initial of the first Psalm, is given in my "Palxographia sacra," in which the other peculiarities of the volume are detailed.

On the second leaf of the volume has been affixed a beautiful fifteenth-century miniature of a king knecling to the Creator, who appears in the clouls. This miniature is probably intended for King David, and there is reason to suppose that it was placed in its present position by Sir R. Cotton, by whose orders the inscription, "Psalterium Regis Athelstani," was written in gold capitals on a blue ground. It is also probable that, like the miniature introduced from the Psalter of King Henry VI, into Athelstan's Coronation Oath Book (as suggested in my "Palaographia," ancl subsequently proved to have been the fact), this miniature of King David was also derived from the Henry VIt. Psalter.

The verso of this second leaf is occupicd with the miniature of Christ seated in Clory, holding a book in his left hand, with the right hand extended downwards and open. To the back of the chair, or throne, on which is a cushion in the Byzantine style, are attached the Cross, Spear, and Spronge, as implements of the Passion, the latter represented like a bunch of large grajucs. A choir of Angels, with the bolies bent in the attitude of vencration, occupies the upper anyles of the miniature; one of the Angels holding a blue vase, from which apparently four blue flames are ennitted, possibly intended for a censer. The Saviour is young and beardless, and has a plain (not crucifcrous) nimbus, as have also the Angels. Below are two rows of busts, the two principal figures offering a lamb and what appears to be intended for a cornucopia, being the first-fruits of the carth and of the flock. These represent the "Chorus Prophetarum;" whilst lectow are grouped the fulllength figures of the twelve Apostles, nimbed, the head of the 'iirgin Mary occupying the centre of the group; whilst St. Paul, aged, and St. Peter, tonsured, and his garment marked apparently with the letters E (reversed) and R (leeing the monogrammic manner in which the wards of the two keys of St. Pcter were occasionally represented, to form the letters PETR), occupy the centre of the group: the angles of the drawing are ornamented with lions' heads. The outlines of this little drawing are rude, and formeed by thick strokes of a pen; and the colours, except the bluc, dull, heary, and opaque.

The other drawing of the Saviour seated in glony, within an oval pointed "Vesica piscis," occupies the 21 st leaf. Here our Lord holds the Cross in his left hand, with naked fect, and with his dress opencd to show the wound in his side. He has a cruciferous nimbus and long flowing grey hair, but without any beard. His right hand is open and extended upwards: on either side are the letters A and $\omega$. The Saviour is surrounded by a great number of heals, representing the choruses of Martyrs and Confessors: many of the former are tonsured; and two groups of female busts, representing the "Chorus lirgeinum." The angles are filled in with four Angels; whilst the upper angles of the frame terminate in heads, and the lower in conventional foliage.

The 120th leaf is occupicel ly the drawing of the Ascension (Ascensio DNI), copied in the upper right-hand portion of my plate. Here the Saviour-very young in appearance, with long flowing hair and naked feet, the head surrounded by a cruciferous
nimbus-is seated on a cushion within an owal space, supporterl by two Angels; the middle of the picture is occupied by two other Angels, half-hidden by clouds, who direct the attention of the "S1R1 salilei" and "Maria" to the rising Saviour. The Virgin here occupies the centre of the group, separated from her companions by neatly: drawn plants.

In the upper left-hand part of my plate I have given a fac-simile of another Jrawing of the "N $\Lambda$ Tivitas $X \bar{\eta}$," pasted as a single leaf into the MS., " Rawlinson, B. 484 ," in the Bodleian Library (heing a collection of Irish paper documents), to which my attention was obligingly directed by the Rev. WV. Macray; one of the Librarians, and which I immediately recognized as a companion to the "Ascensio Dni" in the Athelstan Psalter. The Virgin is reclining on a couch. The "Prasepe Dni" bas rather the appearance of a temple than a manger, the heads of the ox and ass alone giving it that character; whilst "Joseph" is scated on the left side, regarding the Virgin. Although the Child is seen "wrapped in swaddling-clothes" in the upper part of the pieture, he is again represented in the lower part as being washed in a large vase, into which one of the females pours water. Besides the same style of drawing and identical size of the frames of the two pictures, the minute and beautifully-formed capitals, inscribed in different parts of both, will be seen to be unquestionably by the same hand.

It will, I think, be evident that the two miniatures in the upper part of my plate are by a different hand to the two lower ones, even if the latter are not also by two different artists, which appears to me most probable. The designs in the upper drawings are entirely Byzantine in their treatment; but the small descriptive capitals, especially the angulated S , are apparently of Anglo-Saxon origin: the long-tailed $\Lambda$ is, however, very rarely seen in Anglo-Saxon writing.

The twelve Zodiacal signs represented in my plate, occur at the heading of the respective months in the Calendar at the beginning of the volume, and were unquestionably executed by Anglo-Saxon artists. At the foot of the different pages of the Calendar are also introduced small figures, probably of personages introduced into the Calendar, one of whom, representing an ecclesiastic, is given in my "Palaographia sacra."

It will at once be perceived that the drawings before us exhibit a character of art quite unlike that of any of the specimens described in the preceding pages of this work. In the middle of the ninth century, in fact, the influence of the artists of the schools of Charlemagne became evident in the productions of Eingland; for although many of those schools were presided over by Alcuin and other Anglo-Saxon learned men, jet the more frequent communication with Rome necessarily led to a higher appreciation of classical art, and to the decline of those rude notions of design, of which the most striking examples have already been laid before the student in this work and in nys "Palatographia sacra;" and, at the same time, to the adoption of a more realistic treatment of the buman figure, as well as to a more general adoption of foliage as an element of ornamental design; indeed, after the ninth or first half of the tenth century; I have been unable to find any Anglo-Saxon MS. executed in the Lindisfarne or Irish style: although, as we have seen in some of the preceding descriptions, it remained for sevenal centuries longer in use in Ircland, considerably modified however in its ornamental det.ils, which exhibit but little of the extreme delicacy of the carlier productions.

## THE MISSAL OF BISHOP LEOFRIC.

## Plate N:1:V/I

TH1S interesting volume, now preservel in the Boalluian Lilrary; No. 579, was presented to the Cathedral Church of Exeter by Leofric, the first Bishop, in the first half of the cleventh century: It is of a cuarto size, and is described by Wanley in Hickes's Thesaurus as a "Missale vetus or Sacramentarium Gregorianum, with additions." The greater part of the volume, consisting of an ohler copy of the Sacramentarium. is written in a pure Caroline minuscule hand, with phain capitals about an inch high, and with four pages of the Canon of the Mass, beautifully ornamented in the Franco-Saxon style of the time of Charles the Baald, or the middle of the ninth or first half of the tenth century; the "Yere dignum" and the "Te igitur" occupying entire pages, each followed by a page with purple bars, on which the Mass is continued in golden minuscule writing.

The Calendar, Paschal Tables, \&.c., are more recent, and are fixed by the dates of the calculations to the year 960. This part is written in an elcegant Anglo-Saxon hand; but there are many sulbequent pages written in several distinct and very stronglymarked Anglo-Saxon characters. In this part of the manuscript are contained the four pages represented in my plate, which afford an excellent specimen of a style of art which was usual in Anglo-Saxon miniatures in the tenth and cleventh centuries, the figures consisting entirely of outlines in different colours, drawn with a pen with wonderful neatness and precision, and in which an claborate folding of the drapery, which is represented as fluttering in a most unnatural manner, is percecived.

These four drawings have reference to laschal calculations, as well as to computations of life and death. The left-band drawing contains the figure of a large hand with outstretched fingers, inscribed "Dextera nam Whi fulget cum floribus Paschu," with two figures ingeniously introclucell into the lower angles of the syluare, which is surrounded hy a framework with foliated patterns, common in the later Anglo-Sixion dravings. The opposite page in my plate contains other Paschal calculations within two ornamental circles, one of which contains the bust of a priest, with the head tonsured, inscribed "DIONISIVS."

The tro central figures allegorically represent Life and Death, the latter being inscribed MORS. The former of these, crowned and holding a cross as a sceptre, has entirely the conventional appearance of the Saviour, with the drapery folded and fluttering in the late Anglo-Saxon style, and is surmounted by six verses on the chances of life and death.:

> Collige per numerum quicquid cupis exse prohandum
> Junge simul nomen feriam lunamque diei
> Collectameque una summant par jura trigenos
> Quodque super fuerit rotulus discernct uterqke

$$
\begin{aligned}
& \mathrm{Si} \text { supra fucrit vivet mornetur et infra. }
\end{aligned}
$$

[^50]The lnwer figure is a singular representation of Death, quite unlike the conventional treatment. The head is surmounted by a pair of horns, and the shoulders with a pair of wings, the ears flapping like leaves, whilst the hair of the head scems to be developed into six dragons; the cllows, knees, heels, fingers, and tocs, are armed with spurs, and the breast and body clothed with shaggy hair. A preciscly similar pair of drawings exist in the Cottonian Psalter Tiberius C. va."

## INITIAL LETTERS FROM THE CODEX ISSALTERII VOSSIANUS.

## Plate XXXIV.

T111S beautifully written MS., preserved in the Bodleian Library, Oxford, numbered Junius 27, formerly belonged to the famous Anglo-Saxon scholar, Francis Junius, whe procured it from Isaac Voss; whence it has obtained the name of the Codex Vossianus. It contains the Latin P'salter, preceded by the Calendar, and is written in an elegant Anglo-Saxon hand, with an . Inglo-Saxon interlineary translation, apparently by the original scribe. By Wanley the volume is assigned to the time of King Xthelstan. A fac-simile of the text is given in the first plate of Anglo-Saxon Psalters in my "Palxographia sacra," and I have in the accompanying plate collected a serics of the most striking of the initial letters at the beginning of cach of the P'salms, the volume containing no other miniatures or ornamental borders. The peculiar style of these initial letters, in which lirds and monstrous animals or dragons are represented as biting eath others' tails or bodies, and in which foliage is introlucel in a very conventional manner, appears to have been a favourite one with the Anglo-Sawon artists of the tenth and eleventh centuries, as they occur in many manuscrijts; such as the Lambeth Ahdhelm, the IBodleian Cacdmon, the Psalter of Salisbury Cathedral, and a fine MS in the Library of Trinty College, Cambridge, \&c. ; but nowhere are they so elegantly drawn and coloured as in the manuscript before us. It is rarely that figures are introduced; but in one of those now before us, being the letter D. David's conflict with the lion is represented with considerable spirit; in another (d), the heal of a monk, showing the tonsure, is introduced; whilst a squirrel and a bird, fairly drawn, are seen in other letters, $b$ and $d$. It may be well to add that the initials represented in the two divisions of my plate are intended for

| $\wedge \lambda$ | a 1 b |
| :---: | :---: |
| b 13 | d d |
| b 1) b | M g M |
| d d | 1 NK |

[^51]formerly lafonging to the Cathedral of 1:xeter- $S$ "Nutice," p. 32. Nu furtior reference is unfurtunatd) given to the locality of this $\$ 15$

## THE PSALTER OF SALISBURY CATHEDRAL.

## Plate NXXV.

THE earliest manuscript in the Library of the Cathedral of Salisbury is a Psalter with the Gregorian Liturgy, having an Anglo-Saxon version evidently anterior to the time of Osmund, the first bishop, in the latter half of the cterenth century; from which Mrs. Elstol) transcribed some of the hymns, and from which the accompanjing figures are copied. They are entirely drawn with a pen, and represent the signs of the Zodiac, executed with a certain amount of freedon, together with an entire page containing the commencement of the rigth Psalm, "Ad Dominum cum tribularer clamavi et exauctivit me." The fine initial A has the booly of the strokes formed of dragon-like animals, and is surmounted by a figure of the Saviour, with hands open and directed downwards in the attitude of compassionate attention, as indicated by the words, "Clamari et exaudisti me." The columns, arch, and capitals enclosing the design are ornamented with conventional foliage of bold design, the columns resting on bases in which dragons are conjoined, and which also rest on the feet of animals.

The initials of the Calendar and of the Psalms are formed of birds and dragons, exactly in the style of those of the "Codex Psalterii Vossianus," although only in outline. The "Te decet hymnus" (Ps. lxiv. 1) commences with a dog standing on its hind legs, holding two dragons in its mouth, which form the top bar of the initial. The figure of the Bishop holding a cross and a book, copied in my plate, forms the initial of the osth Psalm, "Iulilate Deo omnis terra; " the Anglo-Saxon gloss of the first three verses of which is as follows, the Saxon letters being here printed in ordinary type :-

1. Heriath God ealle eorthan Sxitm ewethath naman his: gifath wuidor lofe his.
2. Cwethath gode hu egeslieu syad weore thine : on manifealduesse marnes thines leogoth the fynd thine.
3. Ealle corthan wyrthiath and singath the -

## THE GREAT GOSPELS OF BOULOGNE

## Plate XXXVI.

AMONGST the many invaluable MSS. containcd in the Public Library of Boulogne is a very large and fine copy of the Latin Gospels, with drawings exceuted by an Anglo-Saxon artist of a very unusual character, although in the style of the Benedictionals of St. Ethelwold and of Rouen, with which I consider it to be coeval.

The text is written in a minuscule character of the Caroline type, in which the peculiar early Anglo-Savon forms are lost, and which was much in use among the later Anglo-Sixon scribes. In the drawings grold-leaf has been employed to a considerable extent. which has in many places become tarnished.

The Eusebian Canons, written in columns, with arches boldly ornamented with various curious designs, precede the text. In one of these pages, containing the Canons of the four Exangelists, the text is enclosed in four rounded arches resting upon foliated capitals of a depressed form, above which arise four other arches springing from short columns and enclosing the four evangelical symbols, each with six wings, drawn in an extremely spirited manner. In another of the Canons the two roumeded and two conical arches are surmounted by a large single arch, beneath which are drawn two archers, one discharging an arrow at a lion and the other at a stag, which is already wounded. The action of the hands of the archers is exactly portrayed, and the animals are drawn with great energy: In a thirl of the Canons two musicians are engaged playing on the hatp and lyre.

The genealogy of Christ at the beginning of St. Matthew's Gospel is treated in a very remarkable manner; the various persons recorded in the gencalogy up to Jacob are represented in rows, six in each row, under rounded arches, the head and upper part of the borly of each being given. The features of these curious figures, as in the other drawings in this MS., are chiefly formed by fine red pen lines. The lower part of the same page is occupied with a fine drawing of the Annunciation of the Archangel Galbriel to the Virgin,"Angelus intacta cecinit properata Marix." Here the Virgin is seated, in front of a wide rounded arch, from which curtains are suspended; her head is surrounded by a golden nimbus; the attitude of attention is well expressed by the leaning forward of the body and the uplifted hands. The Angel stands to the left, facing the Virgin, holding a golden rod in his left hand, and with the right hand stretched out as in the act of benediction, whilst to the right is an open book, resting on a thin column. The figures are considerably larger, and the treatment far more natural, than in the same more carefully treated subject in the Benedictional of St. Ethelwold (Archaologia, xxis. plate 10). To the right of the picture, in a small compartment, is represented the Salutation of the Virgin and St. Elizabeth, both drawn in the curious humplacked position of the Angeds in my Plate 36.

The Gospels of SS. Luke and John are preceded by their full-length figures engaged in writing their Gospels, each enclosed in a framework, having ornamental rosettes in the angles, in the style of the Rouen Benedictionals, \&ec. These figures are boklly drawn and coloured, with the lights chiefly formed by the employment of white bodj-colour. St. Luke, seven inches in height, is seated on an architecturally-ornamented stoal with a cushon; his right hand hokls a cquill pen with the web on both sides, which he is dipping into an inkpot fixed at the side of the seat: he has a plain golden nimbus. The open spaces of the drawing are filled in with architectural accessorics. $\mathrm{M}_{\mathrm{y}}$ copy of this drawing especially attracted the attention of Dr. Waagen.

The curious drawing represented in my 3 Gth Plate is intended for the commence ment of the Gospel of St. John, the ecentre figure, with its ornamental top and bottom, being intended for the initial I. The Saviour is here represented seated within the "Vesica piscis," upon a rainbow, the upper part of the groundwork being inscribed with the Mpha and Omega, and studeded with stars to represent Heaven, whilst the green lower part is probably intended for the earth. Ilere, as in the figures of the two attendant Angels, the many-folded and fluttering drapery is exactly treated as in the

Leofric Missal, \&ic. The ornamentation of the column with red foliage, and the bokd interlacement of the top and bottom of the 1, are especially to be noticed, as well as the elegant manner in which the lower fold is extended at the sides into dogs' heads with long tongues, and above into graceful foliage, sening as a base to the column. The Angels have the upper part of their bodies bent, almost as if humplbacked.

The inseription in finc golden capital letters of rarious sizes is to be read:-
 Iohan(nem) IN Priscipio crat verbum et serbum crat;" the continuation of the Gospel being written on the reverse of the leaf, in fine uncial letters, with red patches, as represented in the lower part of my plate, the bottom line of small writing heing the ordinary text of the volume. It will be seen that this passage, of the "Word marle flesh," is throughout marked with peculiar characters, which are carly musical notes or neumes, showing that the passage was sung in the service of the Church, and not reall.

## THE LAMBETH ALDHELM.

## Plate XXXI.

THIS is a beautifully-written copy of a famous work in praise of virginity, by Nldhelm, the Anglo-Saxon Bishop of Sherburn, a prince of the royal family of W cssex, and the best poet of his age (.1.D. 705), contained in the Archiepiscopal Library of Lambeth, No. 200, which was referred by Strutt to about the year 680, but which he must, I apprehend, have antedated hy two or three centurics. It is of the quarto size, measuring 11 inches by 8 , and is written in a fine Caroline minuscule hand, with very little trace of the Anglo-Saxon form of the letters ; the most peculiar letter being the $r$, which has the first stroke prolonged below the line, but the second forms only a small curve at the top of the line. The capital letters, however, in the inscriptions, exhibit several of the angular letters in use; whilst the initials throughout the work are of great elegance, in the style of those of the l'ossian Corlex of the Psalms (Plate 34). Those contained in the lower portion of the right-hand division of my plate represent the letters $\lambda, 2, \mathrm{C}, \mathrm{T}, 11$, S, and N. The two lines of text are to be read, "leitur si se.e virginitatis giobia ANGELican beatitudinis germana crelitur et pulchra supernorum civium sodalitas," \& © c.

The first page of the manuscript, copical in the right-hand division of my plate, is excecdingly interesting, from the mixture of ornaments introxluced into the boriers and initial letter J. The central compartments are filled in with the oblifque Chinese $Z$-like pattern of the older MSS., somewhat modified, and lyy no means so carcfully drawn, as may be noticed in the upper compartment. The remainder of the border is an elegant arabesque, with birds and animals introduced into the whorls of the interlacing branches and foliage, in a very unusual manner in Anglo-Saxon MSS.; but of which a beautiful example occurs in the Great Psalter of Boulognc (Plate 38). The great initial J is divided into compartments, in which we percecive a strong similarity to the ornaments in the second border, copied in Plate 49, from the Arundel I'salter, No. 60.

The alternation of rows of red and green capitals in this titlepage is also a comparatively late style of ornamentation.

The miniature at the head of my plate faces the first jage of the text in the MS., and represents the IBishop seaterl on a curule chair, with dogs' heads and a cushion, presenting the volume to a company of nuns, several of whom, in the decorated hanging sleeves and the jewelled head-dresses, exhibit a love of funery which the bishop's treatise especially condemns. The figures are, although only in outline, spiritedly drawn, in the later Anglo-Saxon style, in which the fluttering drapery (especially shown in the righthand figure) is to be observed, as well as the awkward, almost humplaacked, drawing of some of the fomales, as noticul in the Angels described in the last page.

Unfortunately the drawings in this $M \mathrm{~S}$. are only in outline, of which the ink has faded to a brown colour; and the one lefore us is the only miniature in the volume, which may; I apprehenel, be safely referred to the latter part of the tenth century.

## THE GREAT PSALTER OF BOULOGNE.

## Plates . KX:Xl/I. NXXI/II and NXXIN.

T11E manuscript which has furnished the materials for these three plates is one of the nollest copies of the Latin Psalter ever written, and is now presered in the Public Library of Boulogne. It was written in the . Dblocy of St. Bertin, between the years 989 and 1008 , cluring which period Odbert presided over the abbey; but it possesses so many Angle-Saxon peculiarities, and is in several respects so precise a duplicate of portions of the Cottonian Psalter Tiberius, C. VI., that it can only be supposed to have been executed by or under the influence of Anglo-Saxon artists. From a specibl charter of this celebrated convent, it is known that various fine manuscripts were executed there about the year 1003 , by Odbert and his monks, and we find the fact recorded in the volume before us, in the following curious acrostic, written on the verso of the first leaf of the volume, the first letters of the lines forming the words $11 E R 1 V E L$ 'S SCRIPSIT ME SCO BERTINO; whilst we further learn that Odbertus himsdi decorated the volume, and Doklolinus supplied the gloss.

[^52]```
M e compsit Hermeus et Opalrtes decoravit
xeerpsit DoDounes ef hos Deus aptet Olympo
S ancta cohors latare, monachorum Sithiensis
C œenobü modulans domino gratissima David
rgana qux cecinit sancto spiramine plenus
ERTINES tibi namque manum fert, congeminatis
ximiis Folqulvo Silvtno que patronis
R egna beatapoli retinent que sorte perenni
T empla nitent tibi campana redimita canoris
nnumeris libris superas vicinia septa
N ec quisque superare valet quot pignora compta
O ptineas merito sanctarum relliquiarum.
```

The first page of the volume comprises a remarkable symbolical description of the Christian Church, commencing, "Fundamentum ipsius camerex est ficles, Altitudo ejus est spes, Latitudo ejus cst caritas," $\& \cdot \mathrm{c}$; and ending, "Cathedra Christi cst serenitas mentis ; Sponsa Christi est saneta anima; Camerarix Christi, spiritātes virtutes sunt, Prima sancta caritas dicta cst, illa regit cameram Christi; secunda est sancta humilitas, illa est thesauraria in camera Christi; tertia est sancta patientia, illa facit huminariam camerre Christi; quarta saneta puritas, illa scopat cameram Christi." This description evidently faced a drawing of the mystical templc, now wanting in the volume.

The sccond leaf is occupied with the miniature of the $\mathrm{P}_{\text {salmist, with musical }}$ instruments, copied in my 37th Plate. The King is seated at the door of a temple, between columns, of which the bases and capitals are elaborately ornamented with sculpture representing conventional foliage, supporting a conical arch surmounted by a foliated pinnacle, and inscribed, " $\ddagger$ Hic ist David fllius 1 fesse texens Psalterium in makib; suis. Hec est forma Psalerin." The Psaleerium is square in form, with one of the upper angles produced and rounded: it is provided with ten strings. At the side of the drawing and on the following page are represented a series of musical instruments, of which a similar series occurs in the Cottonian MIS. Tiberius, C. vi., copied in Strutt's "Horda," plates $\times x$. and $\times x$ i. Our plate contains the Bunibulun, fistula area, tabula, and chorus; whilst the following page represents the semicircular nablum (Strutt, pl. xx. f. 1,-a triangular varicty, like the letter delta, being described) ; the cithara (Strutt, xx. f. 4); the tintinnabulum (Strutt, xx. f. 5); the two tuli, or calami (Strutt, xx. fig. 7), with three pipes at the end; the Psalterium (Sirutt, ex. f. 2); the tympanum, strangely formed in two parts, terminating in three dogs' heads (Strutt, xx. f. 3); the sabuca, not in the Cottonian MS. ; the fistula (Strutt, xxi. f. 1) ; the pennula, like a kite ; and the chonus (pellis simplex, -Strutt, sxi. f. 2, but with the middle part circular).*

The first page of the Psalter is a beautiful specimen of illumination, and is represented in my 38 th Plate. The framework of this elegant composition is arranged as an arch springing from two side-columns, with capitals formed as quatrefoils, and bases as truncated quatrefoils, both forms of great rarity at the period of the execution of this volumc. The transversc base, columns, and arch are ornamented with flowing convoluted branches of gold, edged with fine red lines, each convolution enclosing a fanciful bird or beast, in silver,-an ornamental treatment of the greatest rarity (of which we have another instance in the Lambeth Aldhelm, Plate 31). The four spaces within the quatrefoils contain representations of the exploits of David; namely; his contest with the bear and his fight with Goliah, whose head he cuts off, and presents to Saul, in the lower compartments. The quaint manner in which the limbs of these figures are arranged, so as to occupy

[^53]of St. Emeran, St. Blaise, and Angers. See also the elaborate separate work of M Coussemaker on the sulyect of early musical instruments.
the irregular spaces of the design, descrves attention, as well as the sling of David, the heimet and other accoutrements of Goliah, who is evidently habited in scale armour, and the chair, crown, and sceptre of Sau l

The beautiful initial IB encloses in the upper part a figure of the Saviour, young and beardless, with a cruciferous nimbus; and in the lower part the Descent of the Holy Ghost on the tedelie Apostles, the Virgin Mary being absent. The entire ground of this miniature, with its borders, is of a beautiful purple colour.*

The division of the Psalter into three portions, of which several instances have been noticed in the previous pages of this work, is kept up in the volume before us by the cnlarged size of the initials of the 5 st and rosst Psalm, both copied in my 39 th Plate, the $Q$ of the former, "Quid gloriaris in malitia," containing in its centre the scenes of the Birth of Christ, whilst the 1) of the latter, "D $\overline{\mathrm{nc}}$ exaudi orationem meam," is occupied with the Death of the Saviour and his Deseent to Hades. The manger of Bethlchem is here a beautiful temple, the Virgin reposing on a large ornamented cushion or bed, whilst to the left an Angel descends from the heavenly choir through a slit in the clouds, to announce the glat tidings to the slaphereds, one of whom in a cloak holds his staff, and another his cow's horn, used as a trumpet or probal)ly as a drimking-vessel. This miniature is executed entirely loy fine pen-lines in red ink, whilst in the $Q$ the drawing is done in fine black lines. Here the Saviour is nailed to the cross with his feet apart, and clothed only round the midde of the body; the head is surroundied with a golden cruciferous nimbus, and over his head is inseribed the names $111 \mathrm{C} X \mathrm{l}^{\mathrm{C}}$ ( J usus Christ, written contractedly in Greck capitals). On cither side are two leusts, evidently intended for Sol and Luna, nearly defaced. Longinus with the sponge and a bucket, and his companion piercing the side of the Saviour, together with St. John and the Virgin, stand at the sides of the Saviour. The long attenuated form of all the figures will be noticed. Below, the three Marys visit the sepulchre with golden vessels in their hands, and with fluttering drapery entircly in the late Anglo-Saxon manner: the Angel is seated upon the flat cover of the tomb, partially removed, with the napkin lying near his fect. Below are four guards, whose alarm is quaintly expressed, owing to the confined space in which they are drawn.

On the left hand, within the main stroke of the D, the Saviour is represented with a twisted rope in his hand, drawing up the spirits of the dead, who are represented as rising from their tombs. I have nowhere else seen this curious treatment of this mysterious subject.

The noble proportions and the elegant ornamentation of these two letters will merit carcful attention. They are quite unique, so far as my knowledge of illuminated manuscripts extends.

The initials of five other of the Psalms are executed in the same style as the two large ones; but they are only three or four inches high. The fist Psalm commences with a Q, in which Zachariah and the Angel are figured; Ps. 72, Q, with the Murder of the Innocents, -a single soldier alone has cut off the heads of a number of chikdren; Ps. $97 . \mathrm{C}$, with the miracle of the Water turned into Wine; Ps. 106, C, with the Deposition from the Cross; and Ps. 109, D. with the Aseension of the Saviour in the Vesica piscis, borne lyy four Angels.

Another serics of initials, of still rather smaller size, contains the following minia-tures:-Ps. 43 , the Fall of Adam and Eve ; P's. 48, the Murder of Abcl ; Ps. 58 , Samson pulling down the palace; Ps. 81, the Saviour standing alone, bolding a book and a cup;

[^54]Ps. 90, 91, 93, and 93, four scenes of the Temptation; 96, the Miraculous Draught of Fishes; 108, the Ascension of Christ with his Discipies.

The whole of the remainder of the Psalms have the initials drawn with the greatest skill, and ornamented in the most elegant manner. 1 only regret that want of space prevents me from publishing the extensive serics of fac-similes which I made from them, as well as from many of the small sketches with which all the blank spaces in the MS. have been filled, forming an invaluable series of archæological subjects.

## THE POEMS OF PRUDENTIUS.

## Plate XLIV.

THE writings of Prudentius, and especially the "Psychomachia, liber de Pugna Vitiorum et Virtutum," an allegorical poem, in which the Virtues and Vices are clothed in human attributes, were especial favourites with our Anglo-Saxon forefathers. Seseral fine MSS. exist of them, illustrated very extensively with outline drawings, of which the finest is the one until recently preserved in Archbishop Tenison's Library in St. Martin's-in-the-Fields, which was sold by auction, on 1st July, 1861, when it was acquired by the British Muscum, being knocked down at the price of 260 guineas, It contains as many as 80 drawings, in the style of those represented in my $44^{\text {th }}$ Plate. Not only from the character of the writing, but also from the fluttering style of the drapery; and from the conventional manner in which foliage is treated, as in the 11 inchester books (see especially the lower left-hand drawing in my plate), it is evictent that it must be referred to the end of the tenth century. The drawings are of great value as containing a scries of representations of the habits and customs, dresses, arms, \&c., of the later Anglo-Saxons. With the exception of a single figure copied by Mr. Mewitt (Ancient Armour, p. 65), no other portion of these drawings has hitherto, been published. In my ist compartment Pride is represented as starting in his car, drawn by two prancing horses, and in the second he is overturned, the horses as well as the chariot being represented in the air: whence we may infer that the artist had the fate of Phacton in his mincl. In the former drawing, the form of the chariot and the harness of the horses (omitted in the latter drawing) will be noticed. In the third drawing, the musical instruments, the banners, and long fluttering robes of the slancing female, merit attention; whilst in the fourth, the large circular Anglo-Saxon cloak floating in the breeze, or folded over the arm in a knot, is especially interesting; 1 recollect no other instance in which it is so preciscly represented. Amongst the many other drawings of which I had made copies, but of which want of space will not allow the publication, I may especially direct attention to a chariot-race, a dinner scenc, a combat between two females, with beautiful conventional shrubs and flowers; a priest holding the chalice and wafer (marked with four dots forming a cross), in his cosered hand before an altar; Abraham receiving the three Angels at the door of his tent; a female, with a group of warriors on foot, and another group of warriors on
horseback, draving an ox and a pig before them. Amongst the minor wetails are to be noticed a cat-ri-nine-tails used by a horseman: also swords, bow and a quiver of arrows, cymbals (two circular dises fixed on long handles), lroly-water bucket, a warrior sheathing his sword, and another with a large trumpet, \&e.

An extremely fine copy of the "PSYCIIO.11.1CIII:," with 89 miniatures, in the same outline style as the above, is also preservel in the Library of Corpus Christi College, Cambrilge. It formerly belonged to the church of Malmesbury; is appears by the following inscription in the volume, written in large Anglo-Saxon characters:-

Hune quicunque librum Aedheimo depresseris almo Damnatus semper maneas cum sorte malorum<br>Sit pietate Det sitse qui sel portes ab isto<br>Cenobio librum Aedhedmi hune wel vendere temptet<br>Qui legis inscript a versus reggitare memento<br>Chrstam as in requie scmper die vivat Athelward<br>Qui) dedit hime lithrum Acthelmo pro quet sibi Clonetus<br>Muncra larga ferat largitor crimina laxans

Inother very beautifully-written copy, of small size, is contained amongst the COTTONI.IN IISS. (CLEOP.ITR.I, C. 8). It contains 83 drawings, about 3 ; by 2) inches in size, delicately but very spiritedly drawn with a pen with red and black ink. The style of the elrapery is fluttery; as in the later Anglo-Saxon drawings. Strutt used this MS. very extensively in his "Ilorda Ingel-cynam," and other works, copying them, however, eoarsely; and from his copies they have been introduced into more recent works illustrating the manners and customs of the Inglo-Savons; such as the " Pictorial History of England," by C. Knight ; "Old England," \&c.

Mr. Shaw has copied three of the miniatures very carefully in his "Dresses and Decorations," wol. i., representing groups of warriors, females, a fenced city; \&c. Three others-1. Wishlom seated on her throne, a charming little female figure, very insufficiently copied by Mr. Fairholt (Wright's "Domestic Manners," p. 60); 2. - braham's offering of lsaze, with the ram caught in a thicket; and 3. a Priest standing before an Mtar, with the chalice in his right hand and the wafer in his left (the latter covered by the chasuble), with an agrel man offeriner a laubl as a sacrifice (Strutt's "Horda," pl. xv. f. 4)-are especially dever and interesting, and were copied for this work. Want of space, however, renders their omission necessary:

The COTTONI.N IIS, TITUS, D. XV'., a small 12 mo , volume of the end of the elerenth century; also contains a copy of the "Psyehomachia," with 46 drawings in the later Inglo-Saxon style, slightly tinted with colours and the drapery fluttering. Imongst them, as interesting illustrations of costume, \&ic. are to be noticel armed figures on horseback, warriors both in chain and scale armour, armed with nasals, kite-shaped shickls, swords, spears, \&ic

## THE ASTRONOMICAL TREATISE OF ARATUS.

## Plate XLVIII.

THE astronomical poem of Aratus has attracted considerable attention in this country in consequence of the elaborate memoir of the late William Young Ottley on the various MSS. in which it is contained in the British Museum Library; one of which, namely the Harleian MS. 6.47, he was induced to consider, from the style and character of the drawings with which it is adorned (and which, in many instances, are partially filled in with lines of writing of different lengths, consisting of Roman rustic capitals), "that they are genuine remains of ancient Roman art, and that the manuscript which they decorate may vic in antiquity with the far-famed Virgils and Terence of the Vatican." The drawings are, however, accompanied with a series of verses of Cicero, written on the same pages bencath the former, " in bold, well-formed minuscule characters;" and Mr. Ottley's endeavour to prove that the latter characters were in use among the Romans, extended to not fewer than $9^{8}$ pages of the "Archacologia," vol. xwwi. (pp. 47-144). Notwithstanding Mr. Ottley's arguments, the Harleian MS. is, however, clearly to be ascribed to the ninth century: such is the opinion of the best palæographers, and it cannot be doubted that the drawings were copied from ancient ones.

Of this practice of copying ancient drawings in manuscripts of a more recent period, Mr. Ottley's memoir itself afforded very ample evidence, as it comprised an account, with figures, from two MSS. of the tenth century (11S. Harl. 2506, and M1S. Cotton., Tiberius, B. 5), both of which contain copies of the poom of Aratus; whilst in the latter the drawings of the Harleian MS. $6+7$ itsclf have been copied by an Anglo-Saxon artist, with the usual modifications. Orion, the dog Sirius, the Hare, the ship Argo, the Dragon (Coetus), Eridanus, the Fish (Piscis), the Altar (Ara), the Centaur, the HJdra, the dog Anticanis, the Pleiades (seren female heads), and the group of five heads, Jupiter, Saturn, Mars, Venus, and Mercury; appear in both MSS., and are contrasted by Mr. Ottlcy; the Harleian one being regarded as a classical work, "full of vivacity, replete with classic feeling, and in every detail of the costume corresponding with the productions of classic times. But in order duly to appreciate the merits of the original artist, his performances should be confronted with those of the Saxon copyist in the Cottonian MS." Several of the figures of the constellations in the IIarkian MS. are, unfortunately; not copied in the Anglo-Saxon one; whilst, on the other hand, the figures of Sol (in a quadriga) and Luna (in a biga, drawn by two oxen), contained in the Anglu-Saxon MS. copied in my $4^{8 \text { th }}$ Plate, are wanting in the Ilarleian volume; so that we are unable to contrast them, as we cannot but suppose that the figures in my plate were copied from an earlier drawing in the Itarleian volume which has now disappeared: they; however, appear in the later Bodlecian No. 614. We have here, therefore, various details, evidently modified to suit the taste of the Anglo-Saxon artist and the costume of his own day; thus the banded legs of Sol were probably sandals in the original, as they are in the original figure of Orion, whilst the fluttering drapery and the large circular cloak of Luna will be recognized as Anglo-Saxon by comparison with my copies from the Tenison Prudentius, described in p. 107.

Alr. Ottley incidentally mentions (pp. 149, 171) the Lejden volume, which was used by Grotius ("Syntagma Aretcorum"); and it is curious that, as he considered that there was "every reason to belicie that it was written and decorated in ancient Roman times," he did not more particularly allude to, or describe, the drawings or writing of the MS. I have myself examined it very carefully, and made many fic-similes of the drawings. It is written throughout in very fine Roman rustic capitals of large size, nearly a quarter of an inch high, with only the first line-
" AB LOUE PRINCIPTU MAGNO DEDUX. ARATUS,"
being written in red letters rather larger than the text, without any illumination or ornament, and terminated by the line-
"VALE FIDENS IN DNO, X $\overline{P I}$ VESTITUS AMORE,"
written in smaller rustic capitals, and somewhat more negligent than the text.
The miniatures are fine classical figures, about six inches high, drawn with much greater frectom than those of the Harluian volume, and coloured in a broad classical style, in the manner of the wall-paintings of Pompeii ; so that both writings and drawings would lead to the idea that the manuscript was not more recent than the fifth eentury. The figures of the constellations differ in their attitudes from those in both the Harleian volunes, although Perseus bears a closer resemblance to that in the MS. 2506 . IIc has, however, a long robe flying behind, fastened on his left shoulder, and holds the Gorgon's head in his right hand. The beads of the five planets are much more individualized, Mercury having a pair of small wings attached to his head, and the caduceus on his shoulder; V'enus with a peacock's feather, \&゙c. Unfortunately; however, for the antiquity of the volume, I found inscribed on the margin of the planisplsere (resembling that of the Harleian 647,-Ottley, pl. 22), the words, "altissima in Virginc, humillima in piscibus esse videtur," written in a beautiful minute Caroline hand of the ninth century.

Lastly, I may add that the Cottonian MIS. Tiberius, C. I (about A.D. IIoo), contains a series of outline figures of the constellations similar to those of the Aratus, and that the little Bodlcian MS. (No. 614), executed in this country aloout 1100 , has some of the figures of the constellations clearly copied from the Harleian 647, or the AngloSavon Tiberius; e. g., I'erseus, Sul and Luna, or Apollo and Diana, much less spiritedly designed than in my plate. The group of the planets is increased to seven by the figure of the Sun, crowned, and bearing a torch in each hand, and placed in a larger central circle; and Luna, with a creseent and a single torch below; between Venus and Mercury; the latter of whom is represented as an aged man. Some of the figures in this little MS. are beautifully drawn, and many of them are cvidently copied from Tiberius, B. 5. The drawings in the Basle MS. of Aratus are quite of a different character to those in any of the MSS. above described.

## THE METRICAL PARAPIHRISE OF BIBLE HISTORI BY THE PSEUDO CAEDMON

T11E remarkable MS. formerly belonging to Junius, and now one of the chief ornaments of the Bodleian Library (Jun. No. 11), contains not only a poctical paraphrase of the Bible account of the Creation of the W'orld and the history of our first parents and their immoliate successors, but also an introductory account of the fall of the rebel Angels, the pride, rebellion, debates, and punishment of Satan and his companions, "with a resemblance to Mitton so remarkable, that much of this portion might be almost literally translated by a cento of verses from that great poct" (Conybeare's Synopsis, in " Ill. of Ang.-Sax. Poctry"). In fact, after taking into consideration the circumstances which have been recorded relative to the production of "Paradise Lost," 1 conceive there can be no doultt that the three frist books of that poom were an afterthought, induced by the publication by Junius, in 1655 , of the Anglo-Saxon poem contained in the Bodlcian MS.; Milton's Tragerly, as it was intended to be cailed, having originally commenced with what now stands as the 32 nc line of the fth look. Ifter the account of the overthrow of Pharaoh's host in the Red Sea, the poem takes up the first five chapters of the prophet Daniel, followed by another poem, the subject of which is the triumphal entry of Christ into IIades, the return of the Sasiour to the earth, his appearance to his disciples, and his aseension to hearen. The leases of the volume measure 12; inches by $\delta$; the text is written in a fine round . Inglo. Saxon hand, with capitals in the same style as those of the Lambeth Aldhelm and Vossian Psalter. The text is (up to the 109th pagc) illustrated by an extensive series of drawings, full of imagination, and often very quaint; but rudely exccuted in outlines, either entirely drawn in a brownish ink, or having different parts of each subject drawn with either rel, green, or black outlincs. The figures are greatly attenuated, the drapery fluttering, and the foliage is treated quite conventionally:

There are clearly two hands traceable in these drawings; the one which executed those in the Jatter part, relating to Noah and Ahraham, is far neater than the earlier ones. Only a single figure (the Deity beholding the excellence of his productions, represented without a nimbus, but with a fillet round the head; the right hand elevated in the act of Latin bencdiction, the left holding a book) is finished in thick opraque colours. At the foot of one of the pages is a small side portrait of an ecelesiastic (as seems to be the case from his dress, although not tonsured), drawn within a circle, inscribed "Elfwine:" and it is to loe olbservel that the little Prajer-Book, Titus, D. 27. of the Cottonian Library; was written for an abbot of New Minster of that name. One of the pages contains a very rudely-designed group of two men talking earnestly together, one seatel. They are of large size, and secm to form no part of the illustrations of the text. At page 225 is the commencement of a tessellated design, in outine, of consirlerable elegance, formed of a scrics of quatrefoils within diamonds, containing foliated rosettes, and with a curious border of a branching design.

As the whole of these outline drawings are most carcfully engraved in the 24 th volume of the "Archaenlogia," I have not thought it necessary to reproduce any of them in this work.

## THE COTTONIAN BOOK OF PRAYERS，TITUS，D． 26.

TIIIS small volume of Prayers，of the latter balf of the tenth century，contains an interesting little drawing of St．Peter（with the head disproportionally small），seated on a throne bencath a triple rouoded arch，and holding two keys in his right hand，whilst an open book rests on his knees．At his feet is represented the small figure of a monk in his cowl，standing and holding a book in his hand．The drawing is very neatly exe－ cuted in bistre outlines，slightly tinted with green，whilst the central rounded arch is coloured red and blue．The style so stroogly resembles that of the miniatures in the MS．Titus，D． 27 ，that I am inclined to regard both as having the same origin，and even probably as the work of the same artist．

## THE COTTONIAN MS．CALIGULA，A．XV．

THIS book of Anglo－Saxon Ilomilies and Prayers，Paschal computations，\＆．c．，in Latin，and also in Aoglo－Saxon，by different writers，contains only two small drawings near the end of the volume，at the tops of two pages of a calendar．One on fol． 122 v．represents four monks kneeling or extended in front of a small church with rounded arches，above which hovers an Aogel with outstretched wings，with the right hand pointing upwards，whilst the left holds a long scroll inscribed＂NAT．VIll Kl Ap Idus $\overline{\mathrm{P}}$ ．＂This scroll is received by the first prostrate figure，over whose head is inscribed ＂Pachom＇abb＇＂and whose left haod is clevated，with all the fingers stretched out，as are also the hands of the other monks．The drawing is very carefully executed in outline， and slightly tinted with reel and green，very much in the style of those of the MSS． Titus，D． 26 and 27.

On the opposite page is a similar－sized drawing by the same hand，in the centre of which Christ is seated within a red－edged vesica piscis，holding a book in his left hand，and with the right hand elevated in the act of benediction．On either side an Angel stands，holding a long triple－tongued banner，and at each end of the drawing is a six－winged Cherubim standing on clouds．These figures are drawn with great skill and boldness，having somewhat the character of those of the 11 arlcian Psalter，No． 603.

## THE COTTONLAN CALENDAR, JULIUS, A. 6.

THIS little Book of Prayers is especially interesting for the series of illustrations which it contains of the employments of our ancestors throughout the year, one being appropriated to and placed across the foot of the page containing the calendar of each month. The figures are about an inch high, drawn with very great spirit and delicacy. In January, the operations consist of ploughing with oxen and sowing sced; in February; pruning trees, which are treated in a completely conventional manner; in March, digging, sowing, and raking the ground; in April, a drinking-party celebrate the Easter festival; in Nay; shepherds tending their grazing flocks; in June, felling and carting timber; in July; mowing grass and making hay; in August, reaping and loading the harvest cart; in September, driving the swine to the forests; in October, hawking (a respectably-drawn ostrich is well delineated among the birds); in November, a bonfire, one of the men bringing logs from a stack of firewood; in December, thrashing and winnowing corn. The whole of these charming little groups have been engraved with his usual care by Mr. H. Shaw in his "Dresses and Decorations," vol. i. On fol. 71 v. is an elegant initial D.

## THE COTTONI.N MANUSCRIPT TIBERIUS, B. V.

THIS large MS. consists of various treatises, including the Abbot Joachim's treatise on the Prophets, now bound up separately as Part II., whilst Part I. contains not only the Anglo-Saxon copy of the astronomical poem of Aratus, with its 27 illustrations described above (sec Plate 48), but also a variety of chronological and other matters, such as lists of kings, and archbishops of Canterbury; bishops of Rochester (by which we learn that the volume was exceuted in the latter half of the tenth century); a calendar, with a scries of illustrations of the occupations of the month (quite similar to those in the MS. Julius, A. 6, but drawn much larger and coarser), the whole of which are copicd by Strutt ("Horda," plates $x$. xi. and xii.). This is followed by a " Descriptio topographica Orientis," full of wonders and monsters of various kinds, all of which are ruckly represented in 37 coarsely-coloured drawings, two of the best drawn of which were engraved by Dibclin in his "Bibliographical Decameron," Strutt having, also published one of them in his " Ilorda," pl. xiii. f. i. These monsters, which appear to have served as the prototypes of the grotesque figures introduced into the borders of illuminated manuscripts of a later period, are described at great length, with wonderful properties attributed to them.
[The COTTONIAN MS. V'ITELLIUS, A. XV., of the 4 to. size, and written in Anglo-Saxon characters, in the tenth century; contains a variety of treatises, \&.c. (including, the poem of Beowulf), amongst which is a copy of the "Descriptio topographica Orientis," with a series of figures similar to those in the preceding MS., but excessively rude both in their drawing and colouring.]

## TIIE COTTONIAN MS. HERBARIUM, V'ITELLIUS, C. 3.

T"Il1S folio MS. of the tenth century contains the "llerbarium Apulei Platonici" in Anglo-Saxon, and is iflustrated throughout by rudely drawn and coloured figures of the various plants and animals described in the text, preceded by two large ill-drawn miniatures, each occupying an entire page, surrounded by borders of foliage, somewhat in the Canute style, but very rudely executed and much injured: of these, fol. it v. contains the figures of a pricst fully rolbed vanquishing a lion; a monk presenting a book, and a warrior, much defaced, complete the design. The other drawing (fol. ig r.) represents three figures, IEsculapius, Ilato, and Centaurus, with animals, enctosed in a border of the same style as the other miniature. Among the small drawings illustrating the text are several representing scorpions, well drawn, showing that the figures must have been copied from some classical original, executed where opportunities would occur for seeing these obnoxious animals alive and representing them correctly:
[The COTTONIAN MS. VITELLIUS, A. XIX., contains the Life of St. Cuthbert, by Vencrable Bele, in fine Anglo-Saxon characters, the verso of the 8th leaf of which has the centre stained purple, upon which has been scratched, with a hard point, a figure of a priest standing erect, with the right hand in the act of bencdiction, and the left holding a maniple (evidently intended sulsequently to have been finished in colours). On the opposite page is a fincly-drawn initial $P$, in the style of the Lambeth Nddhelm.]

## TIIE ROYAL MS., 13, A. 1. (British MusEum).

THIS small manuscript of the early part of the eleventh century contains a work on the exploits of Alexander the Great, King of Macedon, together with his Epistle to Aristotle, and a treatise on Philosophy: It is beautifully writton, and contains an interesting frontispiece, in which are two carefully drawn figures, representing the king
seated on a throne, hokling a small globe with a sceptre in his left hand, terminating in three oak-leaves. By his side stands a crowned female, probably intended for a personification of Wisdom (Sophia), holding a small round vase in her left hand, whilst her right hand is elevated, and holds a small painting-brush, with which she appears to be in the act of painting the right hand of the King. The figures are delicately drawn in black and red ink, and the various parts slightly tinted with green, lilac, and yellow.

## THE PSALTER OF THOMAS à BECKET.

TIIIS Latin Psalter and Hymns is contained in the Library of Corpus Christi College, Cambridge, No. 411, and has been described as of the quarto size, and as written in the ninth century. It was formerly covered with silver gilt plates and gems, and ultimately became the property of the famous Thomas à Becket, as appears in a very old inscription in the volume. It appears to me rather to be of the latter half of the tenth century, and is plainly written in large characters, but is further interesting as containing a contemporary portrait of Eadrig.

## TIIE HARLELAN PSALTER, No. 2904.

## Plate XLIII.

TH1S magnificently-written Psalter so entirely corresponds with the Winchester Books of St. Ethelwold, \&c., that we may satisfactorily place its date at the close of the tenth century: It contains only, as illuminations, the drawing of the Crucifixion (the finest of its kind), and the initial B (the nolblest with which I am acquainted), both represented in my Plate 43. The miniature is exccuted with the pen with the greatest frectom, and very carcfully shadul with pinkish bistre. The Saviour is represented as alrendy dead, having "howed his head and given up the ghost." Here we see the hands, side, and feet pierced, and still bleeding; the head surrounded with the cruciferous nimbus; the beard short and forked; the bolly girt round the mitdle. Save in the too slender form of the hody, the figure is fincly proportional. The words of the titulus over the head are unusually arranged-"Hic est Nazaren. HILC Rex judzor." As usual, in order to give more effect and dignity to the principal figure, the attendants are drawn of a smaller sizc; and, in order to fill up the space, they are mounted on small racks. The Virgin, weeping, to the left, with covered hands, holds up her outer garment to her face, and is drawn in the peculiar humphacked manner adopted by the later Anglo-Saxon artists, whilst the lower part of the body and legs are greatly attenuated.

The letoved disciple, indicated by a scroll, on which is written, " Hic est sliscipulus qui testimoniu perhilect," bends eagerly forward to catch the last word or sigh of his Master, with a quill pen in his hand.

The grand initial [3, followed by noble golden capitals, the largest and finest of all executerl at this periox which 1 have hitherto met with, is ornamented entirely in the style of the Hyde Abley bouks, with conventional foliage and branches of varied colours springing from a nolle lion's head at the juncture of the two curves of the second part of the letter, whilst the top and bottom of the main stroke are ornamented with knot-work terminating in dogs' heads. The black line of text at the bottom of the page is from the following leaf, and exhibits the ordinary writing of the volume.

## TIIE LATIN PSALTER OF TIIE ARUNDEL LIBRARY.

## (Britisil Musecial No. 155.)

THIS manuscript was supprosed by Wanicy to be of the time of King Canute. It contains in the Calendar the names of St. Edward the Martyr, St. Gregory, and St. Cuthbert. In the character of the writing and the ornamental details it closely resembles the New Minster volumes below described, and ought probably to be assigned to about the year sooo.

The ist, 51 st , and 10 ist Psalms, as usual, have the first words splendidly illuminated, with the initial letter of each of large size, each enclosed within a broad rectangular frame, with large rosettes at the angles filled with conventional foliage.

The commencement of the 1st Psalm is given by Mr. Humphreys, in his " Hlluminated Books of the Middle Ages," where it is crroncously referred to the Arundel MS. 83. The "Quid gloriaris" is similarly treated; and the D of the 101st Psalm has a figure of Davicl, occupical in cutting off the head of Goliah, in the open space of the letter, very rudely exceuted. There is, moreover, a large, rude coloured and gilt illumination of St. Benedict and his monks, in their hoods, with a monk knecling below kissing his feet. Another drawing of the Abbot l'achomius, and an Angel under an arch, is very spiritedly designed in outlines (fol. 9 v.) ; and on the opposite page (fol. 10 r.) is a group of three monks, seated, in outlines. At the end of the volume are a scries of prayers, with a Saxon gloss.
[Amongst the fine MSS. preserved at Holkham is also a copy of the Gospels illuminated in the $W$ inchester or Canute style. I am only acquainted with this through a fac-simile contained in a series of copies from the Holkham MSS. shown me by the late Mr. Dawson Turner, from which it appeared to be less claborately ornamented than usual in this class of MSS.]

## THE GOSPELS OF THE ROVAL LIBRARY, COPENHAGEN.

## Plate NXI.

THE volume which has furnished the accompanying plate of St. Mathew possesses great intercst to the student of Anglo-Saxon art. It is a nolble folio copy of the Gospels, written with all the luxury of the finest MSS. of the end of the tenth century; and is preseried in the Royal Librafy of Copenhagen. Having completed my drawing of St. Matthew from the Gospels of Lindisfarne (copied in Plate 13) only a few days previous to starting, in 1850 , for Denmark, the reader will casily julge of the pleasure with which $\mathbf{1}$ found, in the fine MS. now under notice, a miniature of the same Evangelist in which the same extraordinary and hitherto unique treatment was retained; and on carefully comparing the Copenhagen drawing with my copy of the Lindisfarne one, which I had taken in my portfolio with me, it was quite evident that the artist of the later volume had copied his figure, in all its details. from the Lindisfarne one, modifying only various parts accorling to the fashion of the period: thus the whole of the garments exhibit the multitudinous fluttering folds so common with the tenth century Anglo-Saxon artists.

The practice of copying miniatures in mediaval MSS. from earlier volumes was doubticss not of uncommon practice ; but, from the destruction of so many of the early libraries, it is now of the greatest rarity to meet with examples where this can be shown to have been the casc. Here, however, we have one of the highest interest, where a remarkable feature-namely the introduction of a nimbed head at the side of a curtainis found in both drawings, and, so far as 1 have ubserved, in no other of the hundreds of early figures of the Evangelists so universally introduced into the copies of the Gospels.

Other instances of this practice are afforded in the present volume by the Utrecht Psalter, p. 1 4 , copied into the IHarlcian Psalter No. Go3, and thence into the Eardwine P 'salter of Trinity College, Cambridge, and again partially into the P'saltur No. 1194, of the Paris Lilbrany; and by the "Aratus," as illustrated in the 2tth volume of the "Archeologia," and in my 48 th Plate, and aftenvards in a little volume in the Bodlcian MS. No. G14, of the twelfth century, of which 1 have made an extensive scries of copies, but of which no account has hitherto been pullishad.

The border in the drawing before us is formed of bars of gold and other colours, as in the Ethelwold style, but less elaborately finished; although the foliage introduced into the semicircles of the frame partakes entirely of the treatment of the borders of the contemporary MISS.

1 apprehend that this fine volume was carried to Denmark by King Canute himself, whose character has earnced for him amongst his countrimen the title of a Saint, and whom we shall, in a sulsequent page, sec, with his wife, in connexion both with New Minster, in the Hyde Abley Book, and with another Book of the Gospels described below.

## THE COTTONIAN PSILTER TIBERIUS, C. VI,

Plate I I I \%

TIIIS MS is doubly interesting to the Inglo-Saxon student, not only on account of the Anglo-Saxon interlineary translation of the Psalms which it contains (unfortunately all after Ps. It 4 is wanting). but for the fine series of drawings with which it is illustrated. In my plate I have introducel as the date, the end of the tenth century; but the character of the handwriting is somewhat more recent than that of the Winchester volumes of that date: so that possibly it may be half a century more recent. In this volume we observe the fashion already commenced of inserting a serics of pictures botls of Old and New Testament subjects at the head of the Psalter.

The volume commences with paschal and lunar computations enclosed within rounded arches, supported by plain columns with foliated bases and capitals; at the head of one of these is represented a party seated at a feast, with servants offering meat on long spits, from which it is cut by the guests (copied in Strutt's "IIorda," pl. xri. f. 1, and " Pict. Ilist. Engl.," i. 336). On fol. 6 v : is a singular representation of Life and Death contrasted, the former as Christ with a cruciferous nimbus, and standing on the wings of the latter, very similar to the drawings in the Leofric Missal (see Plate 33). On fol. 7 v . commences the series of drawings of which the two given in my Plate 46 are specimens. They are-

1. The Spirit of God as a dove sitting upon the face of the water, the Creator holding a pair of scales and compasses supporting the spheres (sec Mrs. Jameson's "Hist. of our Lord," i. 72, with a wrong reference to the MS.), being an attempt to embody the grand poetry of the 1 th chapter of 1 saiah, especially verses 12, 13. and 22, and the description of the Wisdom of the Almighty in the creation of the workl, Proverls siii. 22-3t. There is a sinilar drawing in a large folio MS. Bible in the British Museum, of the Norman period.
2. Davil killing the Lion. 3. David killing Goliah. 4 and 5. David and Saul.
3. Dawid phaying on the harp, inspired by the Holy Ghost as a dove (more like an eagle) standing on the top of the secptre. (Miss Twining, "Symbols of Claristian . Brt," plate 31, f. 1, has given the upper part of the drawing.)
4. The contest between Christ and Satan in the wilderness.
5. The entry of Christ into Jerusalem, copied in my "Palaographia sacra."
y. Christ washing the Disciples fect; an Angel from above holds a large napkin over the head of the Saviour.
6. The Betrayal of Christ. 11. Christ bound and brought before Pilate. 12. The Crucifixion.
7. The three Marys at the Scpulchre, copied in my plate. Were the foremost of the fennales bears a censer, as well as a box of precious ointment. The Anyel, a grand figure, holds a seeptre and open book. The architecture of the tomb is remarkable, and quite unlike that of any of the other early representations of the tomb, which 1 have seen.

1+ The "Harrowing of Hell,"-Christ represented as treading upon the devils, and drawing the souls out of the infernal regions.
15. The Incredulity of Thomas.-Except in the figure of Christ being rather too tall, this is perhaps the most pleasing of the series; the figure of the Apostle is sery natural, and that of the Saviour very spirited, being seven inches high.
16. The Ascension. - The upper part of the figure of the Saviour hidlden ly the clouls.
17. The Descent of the Holy Chost as a dove, with flames of fire issuing from its mouth, the tail held by a hand in the clouds.
is. The Contest between St. Nichael and the Dragon, copied in my plate. Drawn, like the rest, with a pen, with wonderful freedom, in different coloured inks, and destitute of any shading, these designs teach us the ideas of composition entertained by the later - Inglo-Saxon artists. They may very advantageously be contrasted with the drawings of the Benedictional of St. Nethelwold and the Missal of Rouen.
To these succeed several pages of illustrations of musical instruments (copied in Strutt's "Horda," similar to those in the Boulogne Psalter), including a figure of David playing on the Psalterium (of which a reduced copy is given in "Pict. Hist. of England," i. 321).

These are followed by a figure of Christ seated within the Vesica piscis, with an Angel sounding a trumpet on cither side, and with the Virgin and two priests standing below. This is enclosed in an ornamental frame, and is highly finished in thick glazed body-colours, as are the illuminated initials of the principal P'salms.

Fol. 19 r . is surrounded with an illuminated border, sumewhat in the style of the Canute Cospels and Rouen Books, enclosing the commencement of the treatise on the Origin of the Psalns, with a fine large ornamented "D(avid) filius Jesse cum esset in regno suo"), \&ic. The miniature of David, with his four attendants, three of whom play on different instruments, whilst the fourth acts the part of a gleeman, or juggler, throwing up and catching three knives and three balls, occurs on fol. 30. (. Another illustration of this glecman is to be found in the Cottonian MS. Chaudius, B. 4. fol. 33 r.) The drawing in the MS. before us has been copied, without the ornamental border, ly Strutt, "Horda," pl. xix.; and "Pict. Hist. Eng.," i. 322.

The commencement of the 1st, 51 st, and roist Psalms, having the initial letter of large size, are enclosed within beautiful foliated horders. Preceding the 5 tst Psalm is a drawing of the Saviour, triumphantly standing upon the Lion and Dragon; and before the totst is a priest, richly rolecd: each of these figures is represented standing beneath a rounded arch, and is executed in the same way as the drawings at the beginning of the volume.

On fol. 125 v . is a very remarkable drawing of the Trinity; within a plain quatrefoil surrounded by a circle; the Father is represented as an aged bearded man, the left hand holding a book and the right hand raised in the act of benediction; the Sun is represented as the Agnus Dei, holding a book, and with a cross erect on its back; and the Holy Glost as a dove ; each of the three figures having a cruciferous nimbus.

# TIIE ANGLOSANON PSALTER OF THE PUBLIC LIBR.IRY, C. IIIBRIDGE. No. F.f. 1.23. 

TIIIS fine MS. of the Psalter, remarkable for having the interlineary Anglo-Saxon version written of upual size with the Latin text, and in red ink, was lrequeathed by Archbishop. Matthew P'arker to Sir Nicholas Bacon, by whom it was presented to the University of Cambridge.

The 1st, 5 1st, and to1st Psalms, as usual, have the initials of large size: the "B(eatus)" of the ist being six inches high, ornamented in the ordinary later AngloSaxon style: and each is enclosed within an ornamental border of the Winchester styte, but coarscly executed. Oppessite each of these heares is an illuminated parge. That facing the ist Psalm contains within a qualrangular frame, with rosettes at the angles, the figures of David playing on the harp, and his four attendants playing on the fiddle, sackbut, or lute, a horn with stops like a flute, and a small semicircular kettledrum with two sticks. This drawing is copiecl (without the border) in my "Palcographia," where, however, for convenience of space, Ethan and Idithun are placell at the sides of the Psalmist : in the original they occupy two compartments beneath the feet of the King, who is himself seated beneath a trefoil arch, abowe which are seen the tops of towers and other buiklings. The form of the crown of the King, the harp of an clongated triangular form, and the Holy Ghost as a dove, flying towards the mouth of the Psalmist, who hoils an oljject in his left hand, which may be intended for the roll of the Psalms rather than a plectram, are to be nuticed.

The Crucifixion ( P .167 ) is represented in coloured outlines. The cross is inscribed on the arms, "Lignumn aite:" In the place of the titulus is seen the outstretched hand of the 1iather. The upper part of the figure of the Redeemer is represented too shert, probably from the attempt to delineate the bowing of the hearl, which is not higher than the cross-bars. The Virggin, on the contrary, is dispropportionately tall and thin, being 7: inches high. St. John is much superior, both in proportions and drawing: he is engagel in writing on a square tablet, "et ego vidi et testimonium" (Rev. xxii. 8; St. John xxi. 24). Ahove the arms of the cross are Sol and Luna weeping. Both St. John and the Saviour wear a fillet across the forehcead, with a central gem. The Saviour has a green and red cruciferous nimbus, whilst the Virgin and St. John have the nimbus plainly coloured sellow.

The Ascension (p. 331) represents the Saviour holding a book with the left and blessing with the right hand, bearing in his arms a long scroll, inscribed, "Ego sum Ds qui reddo unicuiq: juxta sua opera." He is seated within a Vesica piscis, which is supported by two Angels above and two below, of a larger size than the Saviour. All the five have a phain green or red nimbus round the head, and all have the band across the forchead. The drapery is very fluttery:

Page 381 contains a very tall figure of the Saviour (more than eight inches high), standing upon the Lion and Dragon, inscribed: "Sup aspidem et basiliscu ambulabis." A tall wand, with an ornamental cross at the top, is borne in the right hand of the Saviour, the first and second fingers being extended as if engrged in the act of benediction.

The initials of most of the Psalms are drawn with considerable spirit, and show remarkable ingenuity of design. A letter M, formed of two acrobats tied together by the neck, and a Q. formal of the rotund face of a monk, are especially quaint.

## THE ANGLOS.AXON PSALTER, ARUNDEL MS. No. 60. <br> Plate $1 / L / \mathrm{S}$ :

TlIIS is one of the most improtant MSS. of the Psalter of the later Anglo-Saxon period, both on account of its Angle-Saxon interlineary gloss and for the drawings wi h which it is enriched, and the ornamental borders with which the latter, as well as the initials B, Q, and D of the three principal Psalnis, are surrounderl, and which, although in the style of the Winchester volumes, have the ornamental foliage of the frames splaying outwards, so as to leave the central part of the page open: they are also destitute of gold, although richly coloured. Opposite the 1st Psalm is a representation of the Crucifixion, which has been very carefully copied in outline by Mr. If. Shaw in the 4th plate of the Arundel Catalogue: it is drawn in blue, red, and green outlines. The Saviour is perfectly upright, with a cruciferous nimbus, a band round the head, and with a cloth round the midilie of the body reaching to the knees: the hands and feet are attached by four nails to the cross, formed of the trunk of a tree with the branches loppeel off. The hand of the Father descends from a cloud at the top of the cross. Sol and Luna, each with a flaming crown, look on unconcerned from two circles above the arms of the cross. The Virgin and St. Jolm stand on cither side, tall and meagre, with faces more like monkeys than human beings, cach holding a book and each with the disengaged hand having the fingers stretched out widely.

On fol. 52 k : is the remarkable picture of the Crucifixion representel in my 49th Plate, which, although apparently of the twelfth century, agrees so entirely in its ornamental details with the rest of the volume, that we can only arrive at the conclusion that it is coeval therewith, and that the other Crucifixion opposite the ist Psalm is an interpolation. We here see the body of the dead Saviour bent in a manner which at a later period was carried to extravagance by French miniaturists and sculptors. The two trees represented at the sides of the cross are, I think, an unicue feature in this drawing. I must do Mr. Tymms, the artist who placed my fac-similes on the stone, the justice to say that he has excellently reproduced this remarkable picture, and the corresponding page with the commencement of the 101st Psalm, written in red, blue, and green capitals: the borders of the framework composed of foliage arranged in a very stiff and unusual manner, whilst the fine initial D has the foliage remarkably free in its movements.

## THE ANGLOS. $\mathcal{\text { AON PSALTER OF JEAN, DUC DE BERRI. }}$

THIS curious Psalter, in which the Latin and Anglo-Saxon versions are written in opposite columns, is preserved in the Bibliothèque Impériale, Paris (AISS. Latin Suppl. No. 333). It formerly bekonged to John, Duke of Berry, third son of King John of France, who was a great collector of curious books, and who, having inscribed his
name on the last page, presented it in 1406 to the church of Bourges: and which, in a MIS. catalogue of the iniddle of the last century', is described as "Les heures du duc Jean, reliées en long; à côté du Latin, it y a une colonne dune traduction qu'on croit dancien Anglo-Saxon ou d'longrois"! It is a long and narrow folio, and in the margins are painted many scutcheons of the arms of France and Boulogne. A facsimile page is given ly Silvestre in his " laalaographic universelle ;" and Count Bastard, in his "Librairic du Jcan, Duc de Berri," has given two plates, in which he has collected all the small marginal sketches made with a pen with great spirit on its various pages. Thus Psalm ii. 9 is illustrated by a small figure of the Saviour with a long rod breaking a vase; Ps. iii. 3 has a small knceling figure with the hand of God emerging from a cloud supporting his chin. P's. iv. 5, a figure holding a chalice, and pushing forward a ram, approaches an altar. Ps. iv. 7, two figures, one with a large sack, and the other with a vase, press cagerly forward. Ps. v. 5 has the mouth of Hell open, with a number of the heads of the damned seen among the flames. Ps. v. 10, two warriors in deadly combat, engraved ly Hewitt (Ancient Armour, i. p. 51), from a sketch which 1 communicated to him. Ps. vii. 2, a lion standing over a prostrate man. P's. vii. 13 , an angel discharging arrows on a guilty couple, \&c.

Several fac-similes of this MS. are preserved in the British Museum library; and two plates are given, with other specimens of the Anglo-Saxon text, in the Appendix B. to the Record Commission Report of Mr. Purton Cooper. The initials are quite plain, in gold or colours. The text has been edited by Thorpe (8vo., Oxon. 1835). The scribe of the volume thus records his name at the end of the book:-
"Hoc Psalterii carmen inclyti regis David Sacer Dei pulfpinus (i cognom to cada) manu sua conscripsit. Quicumq. legerit scriptü animx suæ expetiat votum."

## THE LATIN PSALTER OF MR. DOUCE, No. 296.

AMONGST the fine MSS, bequeathed by Mr. Douce to the Bodleian Library, is a Latin Psalter, executed about the jear 1020, written in the same style as the 11 arleian Psalter, No. 2904, illustrated in my +3 rd Plate, except that the initials are of a smaller size. The great B, however, of the ist Psalm is five inches high, and very handsome, with a lion's head in the centre, and with the open parts of the letter coloured purple. The Q of the "Quid gloriaris" contains, in the open part of the letter, a warrior in ring armour, engaged in slaying a large dragon, which forms the tail of the letter. Instead of the Crucifixion, as in the Harleian Psalter, it has a figure of the Saviour, drawn in a very meagre style, treading triumphantly on the Lion and Dragon. Gold leaf is plentifully used in the initials.

## THE BODLEIAN GOSPELS, No. 155

THIS is a fine copy of the Latin Gospels, written in too. during the first half of the eleventh century, remarkable for having two of the usual figures of the Evangelists replaced by two Angels with six wings, drawn in black and red outlines, with very great freedom and correctness. Onc of these is a tall beautiful female figure, 8 inches high, holding a long scroll, on which is inscribed "Fuit in diebus Herodis regis judere sacerdos" (St. Luke i. 5) : the other Angel is shorter in its proportions, and is looking upwards towards a hand stretched out from the clouds: it also bears a scroll inscribed "Credo videre bona dni in terra visentium."

The draperies of both the Angels are exceedingly fluttering, and the drawings are very characteristic of the art of the period. The ground on which they stand is raised into little rounded hillocks, common in the designs of this time.

## THE GOSPELS OF WADHAM COLLEGE, OXFORD.

TH1S copy of the Latin Gospels is of the Svo. size and form, and was executed, according to Dr. 11 aagen (Treasures of Art in England, $\mathfrak{r}$ 3), between 1020 and 1030, having a drawing of the Visit of the three Marys to the Sepulchre, executed in outlines, in thick reddish purple ink, for a frontispiece. It agrees in general design with the same subject in my 46 th Ilate, except that the figures are reversed, the sepulchre being at the left side of the drawing. Below the feet of the Angel the three guards lie at full length asleep. The border, also in outlines, is in the style of the Winchester books, except that the foliage is directed outside the frame, which is semicircularly dilated in the middle of its four sides. St. Matthew is also delineated in red outlines, writing his Gospel, and is remarkable for bolding a very grood feather pen; the inkhorn being affised to the desk. The border is in the same style as the other miniature. The Epistle to Pope Damasus commences with a large ornamental 13(cato Papa 1)amaso), coarsely drawn in red, blee, and green outlines: and the initial $\mathbb{Q}$ of St. Luke's Cospel contains St. Alichael attacking a dragon, the tail of which forms the tail of the letter.

## THE COTTONIAN BOOK OF PRAYERS, TITUS, D. 27.

TH1S is a small nearly square volume, written at New Minster, containing Prayers, (some of which are in Anglo-Saxon), Hymns, the Office of the Holy Cross, \&c. Prefixed is a Calendar, with tables of calculations; at the foot of which we have
the following lines, showing the name of the Scribe, who was a monk of New Minster, and of the person for whom it was written, who was afterwards Abbot of that Monastery in 1035.

```
Frater humillimus et monachus
Flsinus me seripsit, sit illi longa salus Amen
Nlfwine, monache. Decanc compotum
Istum possideo vel me possidet. Amen.
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It must have been written when Elfwine was young, as the Paschal Table begins with A.D. 978 , and the Calendar contains an entr; in the same handwriting, of the translation of the body of St. \&Ethelwold, which took place in 998; so that the volume must have been written between those two dates.

In the Calendar are recorded the deaths of two monkish artists:-XIII. Kal. (Maii), "Obitus Etherici $\mathrm{m}^{\circ}$ pict ${ }^{\circ}$;" and V. Non. (Jul.), "Obits Wulfrici $\mathrm{m}^{\circ}$ pictoris."

The volume contains two small but very excellently drawn miniatures in outline; one representing the Crucifixion, measuring + inches by $2 \frac{1}{1}$, bearing at the top the inscription again recording the name of the monk for whom the book was executed.

> Hee crux consignet dElfpinum corpore, mente:
> In qua suspendens trax(it) DS omnia secum.

The Saviour, with a cruciferous nimbus, and having his garment fastened round the waist, extending nearly to the knees, and the feet separately nailed, bends the head down towards the Virgin, who stands with both hands open, looking towards her Son; whilst St. John looking up to the Saviour, writes the story in his opened page. Over the head of the Saviour is the legend-" Hic e 1HS Nazarenus rex judeor.," and the hand of the Father is stretched out from a cloud at the top of the cross in the act of benediction. On either side above the arms of the cross, are Sol with a flaming crown, holding a globe in one hand and a flaming cornucerpia in the other; and Luna, crowned with a crescent, holding a similar object in the left hand, and with the right hand outstretched: both are threc-quarter figures. A copy of this miniature, from a drawing by myself, is published in E. Thomson's "Select Momuments of the Catholic Church."

The only other drawing is the singular little representation of the Trinity, of which an etching was publishecl by Dr. Dibelin, in his "Bibliographical Decameron," vol. i. IIere the Father and Son are represented quite alike, and as aged men, each with a cruciferous nimbus, and each with a hook; whilst the place of the Third Person is occupied by a figure of the Virgin Mary, holding an infant on her lap, and with the Holy Ghost as a dove resting upon her crowned head. A demon bound in chains, beneath the feet of one of the two aged figures, is being thrust into the gaping jaws of Hades, whilst Arrius and Juclas, both also chaincd, occupy the two lower angles of the design. These two drawings are very superior in their style to the great majority of those which have survived, of this period. They are very slightly but effectively tinted in green and red, which latter colour is employed for the outlines of the flesh and portions of the dress in the drawing of the Crucifixion.

## THE BODLEIAN DUNSTAN MS.

THE Bodleian MS. N. E. D. 2,19 (Bodl. 578), consists of various fragments collected together, and merits notice in this work on account of a drawing on the first page, which has attracted considerable attention, and which purports to have been executed by St. Dunstan himself (which has been published by Hickes in his "Thesaurus" and by Strutt in his "Horda," pl. 18), as appears by an inscription of a somewhat more recent date in partially Gothic characters, but still retaining the long-tailed r.: " Pictura et scriptura huius pagine sultus visa, est de propria manu Sçi Dunstani." The drawing represents the Saviour standing crect: it is 8 inches high, but the feet and lower part of the drapery are cut off by a line. It is fincly drawn in strong outlines, the body excellently posed, the head a little bent over the right shoukler, the hair long and flowing, the beard very small, the head surrounded by a red nimbus, marked with a white cross; the right hand is beld upwards towards the breast. A slender rod terminating at top as a trident formed of three lines of red dots, is grasped by the thumb and second, third, and fourth fingers of the right hand, of which the index is extended: over the rod is writen:-" \# Virga recta est virga regni tui." The left hand hokld a book inseribed " V'enite filii audite me, timore dini docebo vos." The upper garment in well-arranged folds extends from the shoulders to the knees, and is fastened by a sash across the waist, the end flutter; as in late Anglo-Saxon drawings. At the bottom of the right side of the drawing is a small side-faced figure of a monk knceling, with the body bent to the ground, the face shaded with the right hand, the head tonsured, the cowl resting on the back of the neck: the garment with a red edge above the fect, and with this inscription above the figure :-"I)unstanum memet clemens rogo xpe tucre. Tenarias me non sinas sorbsisse procellas." The writing over the rod and on the book is in narrow Anglo-Saxon letters, and the lines over Dunstan in rounded minuscule characters, the $r$ having the first stroke proluced below the line, as in the New Minster books of the end of the tenth century: the initials of the two lincs are miniated in the same manner as the nimbus of the Saviour.

On the verso of the shect containing the miniature is the commencement of a grammatical treatisc (Eutex Grammaticus), written in a hand of the tenth century, and extending to a number of the leaves, followed by portion of an Anglo-Saxon treatise and a curious series of extracts from the Minor Prophets, \&c., written in Greek and Latin parallel columns of an early date, of which I have given fac-similes in my "Palxo. graphia."

These details are necessary because Dr. Waagen (Treasures of Art in England, iii.) has affirmed that the MS. is of the twelfth century (to which date indeed the superscription on the miniature can alone be referred), and consequently cannot represent the Archbishop Dunstan, of the tenth century:

Mr. Planché copied the figure of Dunstan in his "British Costumes," p. 39; but incorrectly referred it to the Royal MS. 10 A. 13 , which led me, in ny "Paleographia," to state that the latter MS. contained a copy of the Bodlcian drawing. The Royal MS. drawing is alluded to beneath. Mrs. Jameson (Leg. Monast. Orders, p. 94) has given a not very faithful copy of this drawing, mixing it up in her comments with the portrait in Chuuclius, A. 3. which she subsequently describes.

## THE COTTONIAN DUNSTAN MS. CLAUDIUS, A. 3. <br> Plate $L$.

TIIIS manuscript consists of a variety of pieces, including a Pontificale and a series of Synodial Decrees for the reformation of the Church, probably drawn up by Archbishop Wulfstan, and afterwards confirmed by King Ethelred II.

The MS. contains the miniature, copied in my 50th Plate, representing an Archbishop, enthroncd, with a yellow nimbus round the head, wearing the pallium and other gorgeous robes, seated beneath a highly-decorated arch. On his head is a small cap-like mitre, with the infule short; whilst the Holy Ghost, with a red cruciferous nimbus, flies towards his right ear.

Three ecclesiastics kneel at his fcet, one wearing the black, another the white (slightly tinted with palc pink), Bencdictine habit; and the third the dress of an Archbishop, with a pallium and a similar cap or mitre.* Two of these figures embrace the fect of the principal personage. Across the top of the drawing is inserted, in a somewhat later handwriting, "Dunstani Archiepiscopi;" and hitherto the principal figure has been affirmed to represent St. Dunstan; whilst Mrs. Jameson (Legends Mon. Ord., p. 95), overlooking the close mitre and pallium, adds that the lower left-hand figure is intended for a priest or canon regular.

Dr. Rock, in the "Church of our Fathers," has twice repeated the principal figure as that of St. Dunstan, illustrating various interesting points of ecclesiastical costume, and relying more particularly on the presence of the dove as confirming one of the many legends of the saint. This miraculous story, which is given by the Bollandists in the "Acta Sanctorum Ord. St. Benedicti." t. iv. Maii, p. 364, and which does not speak very highly for the merciful character of Dunstan, is to the effect that three false coiners having been condemned to death, Dunstan, on his way to perform mass on the festival of the Holy Ghost (the day of Pentecost, or Whit-Sunday), inquired if the sentence had been executed. On learning that it had been delayed on account of the high church festival, the enraged Archbishop immediately gave orders for the execution. We may well agree with the historian when he adds that the "cdictum nonnullis videbatur crudele." The order of Dunstan having, however, been performed, "lota facie, ad oratorium, cxhilarato sullu, abiit." "Now," said he, "1 trust that God will accept the sacrifice which I am about to offer;" and, accordingly; at the moment when he lifted up his hands to pray that God would kecp the universal Church in continual peace, "nizeo columba, multis intuentibus, de coelo descendit et, donec sacrificium consumptum est, supir cuput cjus (Dunstani) expansis alis et quasi immotis, sub silentio mansit." After the Mass was ended, he retired alone, full of the manifestation which had been afforded of

[^55]the Divine graes - and havisyen cakin off his chasuble, as there was now attendi.nt to hold it, it remained suspended in the air, for foar that, falling to the groumd, it should disturl) the holy thoughts of this serriant of God.

Nutwithstanding, however, the supposed confirnation which this story gives to the idea that the principal figure represemts St. Dunstan and his white dore, I must ubserve, first, that the presence of the nimbus round his head indicates a sainted personage, which was not then the case with Dunstan; seconol, that the done doese not rest upon his heal, but that it is flying towards his mouth,-a mode of representation of the act of inspiration by the Holy Ghost (to) lee followed by sulsequent oral delivery' of the inspireal thoughtn): and thirll, that this mode of represcnting the inspiration of the 1Ioly Ghost has in all ages and countries been adopted.

Thus the dowe, resting on his shoulders and whispering into his ear, has loeen a constant symbol of Pope Ciregury the Great, of which numerous illustrations might be quoted. (See' p. ;o, n. f.) St 1iphrem of Syria affirms that he saw a dove resting on the shoulders of St. Basil the Great, lietating his works. St. Jerome is so represented in a fine MS. of the Paris Library (13ibl sacra, No. 6829): and in a grand Greck l'salter in the same blibrary (MIS. Grec., No. 139), a dove hovers over the head of David; and in the Cambridse Psalter (sec ante, p. 120) one flics towards his mouth. In an carly stained-ghass window of the Cathedral of Sens, the protomartyr Stephen is also similarly represented. In Germany; St. Catherine is also figured with the Holy Ghost in one of the windows of the Cathedral of Freiburg, in Brisgau. Hence 1 do not hesitate in regarding the principal figure in the miniature before us as representing cither St. Geegory or St. Benediet. I think there can be equally litele doubt that it is the lower left-hanel figure which is intemed for St. Dunstan: the low, cap-like mitre and paillum bespeaking his high dignity, whilat the form of the former proves the carly date of the drawing, as the mitre is seen of a conical form, or centrally depressed, in the drawings of the latter part of the eleventh and twelfith centuries.

The miniature is surrounded by a beautiful arabesque border of branches and foliage, with flowers, animals, and birds introdued into the midlde of the whorls, as we have scen in the Lambeth Addhelm and the Boulogne Psalter. The arehitectural details of the drawing are very interesting, and carcfully treated.

On folio 28 is the figure of a monk or bishop, seated writing beneath a rounded arch, which, with the dome, is arehitecturally treated in the same manner as in the miniature alkove described. It is engraved by Strutt (Dresses, i. pl. 27), and is given as that of Wulfstan, Bishop of Worcester and Archbishop of York (1002-1023): and Mr. Planché believes that the MS. was written, and the drawing made, during the lifetime of that prclate.
[The miniatures copied from the IIarlcian MS. 2908, by Strutt (Dresses and Habits, i. pl. 20 and 26), the latter being given as that of the Albot Elfnoth (who died A.D. 980 ) presenting his book of prayers to St. Augustine, the founder of the monastery of Canterbury; from the frontispicee of the buok itself, are of German exccution, written, according to Dr. Waagen, evidently at Augsburg, about A.D. 1000-1010.]
[.Inother so-cilled miniature of St. Dunstan is contained is the Royal MS. 10 1. 13 (Brit. Mus.), copied ly Strutt (Dresses and 11ahits, i. pl. 50). It rejresents an . Tcchbishop, in a low conical mitre (with a gold nimbus), fully robed and wearing the pallium, engrged in writing, holding a pen and a knife, or parchment-scraper, the inkpot fastened at the corner of the desk. The book is inscribed), "Onsectit. [. Lusculta] () mat previatin magistra," being the commeneement of the Rule of St. Benedict. The figure is described byy Casley: Strutt, and sulssequent writers,* as representing "Dunstin, Archbishop of Canterbury, from a MIS. of the twelfth century." The MIS.. which is rather of the thirteenth century: contains a copy of "Dunstani Expositio in Regulam Sti. Benedicti;" and henee the inaccuracy of the suppusition that the drawing was intended for Dunstan, just as, on the same accoumt, Mr. Turner represented him as having introduced the Benedictine Order into, England (the fact being that there had existed no other Order in England from the time of St. Augustine). The words inscribed on the book are the commencement of the "Regula Sti. Bencdicti," and prove, therefore, that the portrait is intended for St. Benedict himself. i]

## TIIE PONTIFICALE OF ST. DUNST.IN.

AFINE folio volume in the 1 mperial Library of Paris (MS. Lat. No. $9+3$ ) is traditionally known as the Pontificalc of St. Dunstan. It is of the latter half of the tenth century; and contains a wery full ceremonial, including the ordeal of judgment by red-hot irons and beiling water. It formerly belonged to the Bishopric of Sherlborn (Ecelcsix Scyreburnensis), of which the celelrated poct Aldhelin was the first bishop, in 705, and which ultimately; in 1217, was transferred to Salishury: The Paris MS. contains a list of the twenty-one hishops of Sherloorn, commencing with Tilleclm (or Aldhelm, 705). and terminating with Etherric (gSo): it differs in a few particulars from the printed lists. The volume also contains a list of the books in the library "Sex Marie" at the period of its execution, which is closely written, and extends to a page and a half. There are also two Anglo-Saxon homilics on the dedication of a church; an episcopal decrec on the celcbration of the Mass; also, "literex commendititice" from the Church of Sherborn to a certain penitent; also a remarkabic Anglo-Saxon letter from Bishop, Ethelric to Ethelmer respecting certain disputed tributary payments. But it is chicfly interesting in respect to the outline miniatures which it contains. The first of these, occupying the whole page, represents the Crucifixion, cxicellently drawn. The Saviour is already dead, his cyes closed, and head fallen upon the right shoulder, with a cruciferous nimbus, draped only round the middle of the body; feet apart : and at the foot of the cross bencath the feet is a twohandled vase; at the top of the cross is the outstretched hand of the Father: an angel

[^56]- Eadgarus Rex et Alfreth (vive Aelfred) dederunt Sco . i:thelwoldo manerium quod dicitur Suthburn et Cyrogra. phium gruod pertinclat. quod Cones qui dicitur Scule dudum prossederat. co pacto ut ille resglam Sēi Benedicti in Anglicum idioma de L, atino transferret. qui sic fecis."
on either side descends from the clouds, bearing a napkin. The Xirgin and St. John (the litter with both hands open and elevated) stand on either side of the cross. All the figures are well-proportioned, and the outlines in red and black ink only. The drapery is of the usual fluttery character. A narrow fuliated border forms a slight frame to the drawing. Three othcr pages are occupied hy three full-length figures, 8 inches high, representing, in a most remarkalke manner, the three persons of the Trinity; also in outline, each bearing a cruciferous nimbus, and each bearing a book, marked in the first and second drawings with two crosses, but plain in the thirel. The Father, represented as a man of so years old, has a short bearel, and wears a crown adturned with pearls and three trefoil leaves. The Son, apparently about 30 years old, has a still shorter beard and bears in his right hand, as does the Father also, a long rod with a small cross at the top. The Iloly Ghost, 20 years old, with the slightest trace of a beard, bears in his right hand the bouk, and in his left cither a long red feather, or a twig with small leaves along its whole length, just like the herbage in the miniature of Adam tilling the ground, from Claudius, B3. + (Palaogr. sacra). The character of the same features at these three different periods of life is well maintained, although the heads are too small. The drapery is fluttery. Each is surrounded by a marrow foliated border. The text commences with a large ornamented A, formed of interlaced ribbons, terminating in dogs' heads, as in the Lambeth Aldhelm.


## THE COTTONIAN BOOK OF PRIYERS, \&c. TIBERIUS, A. 3.

THIS manuscript, of the latter half of the tenth century, contains the Rule of St. Benclict, and various prayers, \&.c., written either in Anglo-Saxon, or in Latin with an Anglo-Saxon gloss, containing a contemporary portrait (drawn in outline, and slightly tinted in green and red), of King Eilgar and two ecclesiastics, seated under three rounded arches springing from phain capitals, a long roll extending across the drawing, hedd by the three figures. The King wears a crown, which is represented as if it were square, one of the angles being in front: it is jewelled along the rim, and furnished with an ornamented crest. In his right hand he holds a long curved sceptre resembling a feather (like the object held by the 11oly Ghost in the Paris Pontificale of St. Dunstan), but terminating in a fleur-dc-lis.* A reduced copy of the figure of the King is given in C. Knight's " Pict. Ilist. Engl.," i. p. 330 .

The ecclesiastic to the left appears to be a bishop, and wears a chasuble terminating in a point in front, and looped up over the arms, which are raised, holding the end of the long scroll. The front of the chasuble is marked with a narrow band down the middle, ornamented with pearls. The figure to the right is that of an Archbishop, seated in a more commanding attitude, looking towards the King, with the right hand elerated, the thumb, and two first fingers erect, as if in the act of bessing: he wears the pallium ower the chasuble, which has not the band down the middle in front. Buth these ecclesiastics are represented with phain nimbi round the head. The figures

[^57]are in outline, slightly shaded with green, purple, and brown. In the lower part of the picture is represented a monk, apparently in the white halit of a Beneclictine, with the cowl hanging down the back, the head showing the tonsure, kneeling on the right knee, with the left leg thrown backwards at full length, in a most awkward position. He hokls a very long scroll with both outstretehed hands, which passes behind his back and extends to the sides of the pieture. As the two seated figures of ecclesiastics have the heard encircled by the nimbus, it can hardly be considered that either of them represents Dunstan, in which case the kneeling monk must be supposed to be intended for him.

This is prefixed to a Latin article which occupics 50 pages, and is described in the Cottonian "Catalogus tractatum in isto volumine," as "Regularis Concordia Anglicae nationis monachorum sanctimonialium sul) Eelgaro Rege, procurauti Dunstono ['monente Dunstano' in the printed Cataloguc], interlincatim inseritur ettam versio Saxonica tempore cjusdem Regis scripta." *

On fol. 11+ . (prefixed to the Latin Rule of St. Benedict, with an Anglo-Saxon interlineary gloss) is a drawing, exceuted in thick body-colours, but much damargel, of St. Bencdict, scated in the act of expounding his Rule to three monks, the book of the Rule lying on a tripod table. The Saint wears a green chasuble fastened upon the breast by a large oblong brooch, or rationale, with the four angles terminating in a sort of fleur-de-lis. He appears to wear a skullcap-shaped mitre, with a band across the forehead, inscribed "Pater," with two large infulæ with triangular ends, on which was evidently inscribed BENE TUS. The lower garment is red, with a yellow jewelled DIC
border. The monks, who are drawn of a very disproportionate length, wear pale blue (or white), dark green, and flesh-coloured gowns. At the foot of St. Bencdict kneels a monk, clasping his foot with one hand and holding a book with the other; whilst in front of the latter monk kneels an extravagantly thin figure of a monk, in a pale green gown, holding a very long label, of which the inscription is also nearly effaced.

The green and red groundwork of this miniature is shaded all round the figures with deeper washes of the same colours, exactly as in the large miniature of St. Mark, copicel in my Plate 15 , from the singular MS. Reg. I.E. 6, with which it also agrees in the long attenuated figure, exaggerated movements of the limbs, treatment of the outlines, and shading of the flesh, so completely, that I have but little doubt that both were executed by the same artist.

## KING EDGAR'S GOLDEN GRANT TO NEW MINSTER.

## Plate ${ }^{\text {ILLVII. }}$

THE Monastery of New Minster (Novum Monasterium), at Winchester, was commenced by King Alfred in the latter part of his reign, St. Grimbald having been invited from the Abloy of St. Bertin (where the Grand Psalter of Boulogne was written), in the year 885 . The Monastery was completed by King

[^58]Edward the Elder, and consecrated in 903 , in which year Grimbald died. In the year 965 , Ethelgar, the reputed possessor of the Rouen Benedictional, was Abloot of New Minster. The Bencelictional of St. AEthelwohl was executed at Winchester, alout the year 970 . The volume which has supplied the materials for my +7 th Plate is another striking instance, not only of the interest taken by the rulfing monarchs in the newlyfounded monastery; but alss, in the arts of design as practised in this part of the kingdom during the latter half of the tenth century, when so many magnificent MSS. were executed. It is a volume preserved in the Cottonian Library; Vespasian, A. V'111., containing the various grants or donations made to New Minster by King Elgar, and bears the date of 966. The King himself was a great reformer both in State and Church, although he sidell with the monks against the regular clergy; of which the book before us affords sufficient evidence. The whole of the text is written in letters of goll in the same Caroline minuscule hand as most of the books having the same origin.

The date of the volume is expressly stated in the passage copied in the lower part of the two sile-pages in my plate (written in the ordinary claracters of the volume): "Anno incarnationis dominica DCCCCLX\I scripta est hujus privilegii singrapha;" and the act of donation itself is indicated in the right-hand page: "* Eadgar rex hoc privilegium novo edidit monasterio ac omnipotenti Dō cjusque genctrici Marix cjus laudans magnalia concessit." The opposite page contains the opening of the text itself, commencing with the monogram of Christ used ordinarily in charters for the Inrocation. "In nomine Dni nostri thu Xpi Omnipotens totius machina conditor," written in fine golden capitals. The book itself is evidently referres to in the "Annals of Hyde Abbey":-" Nong' Invi. Edgar' rex contlit novo monas'tio W'y'ton libru' puilegior' aurcis lris séptu'."

The miniature forming the frontispiece of the volume is copied in the centre compartment of my plate. It formed also (with the omission of the ornamental border) the first plate of Strutt's "Regal Antiquities," and is deseribed by him as having been taken from a book of grants given by King Elgar himself to Winchester Cathedral (1), and to be written in the old Saxon character (2). Mr. Strutt's description continues:"Edgar is here delineated as piously adoring our blessect Saviour, who appears above seated on a globe (3), to show his empire, and supported by four Angels, emblems of the four Gospels $(4)$ : under his feet are two folling-loors ( 5 ), intended perhaps to represent the entrance into the bottomless pit, which is so placed to convey the idea of his triumph over Death and Hell: in his left hand he hokls the Book of Judgment (6), which is to be opened at the last day: The figure on the right hand of the King, I fancy may be done for Cuthbert, the saint of Durlam, whose holy life is recorded by the Venerable Bede ( 7 ). The woman, not unlikely; is the famous Ethelireda, Abbess of Ely, who, though she were twice marriced, yet lived and died a pure virgin (S)."

On this description it is to be observed,-1st. That the clonation of King Eigar was made to New Minster, not to the Old Minster or Cathedral of Winchester. Relying on Strutt, I introducesl the latter name on the title of myy 47 th Plate. and. That the writing of the volume is especially free from the Anglo-Saxon peculiarities, and, as above stated, is written in a Caroline minuscule hand. 3rd. The Saviour is seated on the conventional rainbow, the green portion indicating a lower division of the Vesica piscis. 4th. The four Gospuls are never represented by four angels. It would be contrary to all the rules of Christian iconography to represent the Saviour as supported by the Cospels, which are emanations from himself. 5 th. The feet of the Saviour simply rest upon a footstrool, various instances of which may be pointed out in the
phates of this work. 6th. The Saviour is always represented as holding in his left hand the book of the Gospels, and generally, as here, with his right hand extended, or clevated in the act of benedietion. 7th. It is extraordinary that Strutt should have orerlooked the keys, the tonsure, and the shaven features of St. Peter. There were no local reasons for introducing St. Cuthbert into the picture. And Sth, Mr. II: Young Ottley; in his notice of this miniature addressed to Mr. Gage (Rookwood), "Archeologia," xxic: 12. 3.3, considers the female figure to represent the Madonna, overlooking the palm-branch and cross, which she holds in her hands-emblems of a female martyr. Strutt, it will be seen, thinks the figure intended for St. Etheklreda, without giving any reason for such an opinion. She was, it is true, one of the most famous female Saints among the Anglo-Saxons, and hence, as well as from the fact that she was one of the patron Saints of St. Ethelwold (having been Abbess of the monastery of Ely; which he refounded), we find her introduced as one of the two English Saints represented in his grand [Beneclictional, the other loeing St. Swithin, to whom the Cathedral, or Old Minster, of Winchester had been dedicated. It is not therefore improbable that, as . Ethelwold had been raised to the see of Winchester in 963 , she should be represented in this New Minster miniature in 966. St. Etheldreda, howerer, died quietly in her bed, as shown on one of the capitals of Ely Cathedral; and if we search among the other Anglo-Saxon Saints who were martyred, we might possibly not be wrong in selecting St. Ebba, slaughtercd, with her nuns, by the Danes, who burnt their nunnery over their heads. Mrs. Jameson say's respecting her, "St. Ebba should bear the palm, and, being of royal lineage, she would have a double right to the crown as princess and as martyr." (Legends Mon. Ord., p. 60.) St. Etheldreda received the veil at the hands of St. Ebba.
"The style of this miniature," sajs Mr. Ottley, "with its surrounding ornaments, though the figures are smaller, is so much like that of St. AEthelwold's Benedictional, that I will not undertake to say it is not by the same hand. The Angels appear decidectly of the selfsame famity as those in that volume."

On the page opposite to the miniature is inscribed the verses:-

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SIC CIILSO RESIDET SOLIO QUI CONDIDIT ASTRA
``` REX V'ENERANS LADGAR PRON ADORAT EU.

\section*{THE BENEDICTION゙, OF ST. ETHELUOLD.}

\section*{Plate XLV.}

T111S magnificent volume, the noblest of all the surviving productions of later AngloSaxon art, belongs to the Duke of Devonshire. It consists of 119 leaves, \(11 \frac{1}{3}\) by §: inches in size, and is written in large Caroline minuscule characters, nearly a quarter of an inch high, the capital initials sometimes of large size, being formed of gold-leaf laid upon size, and afterwards burnished, and which is in general solid and bright. The origin of the volume is due to the great , Ethetwold, who having received the monastic habit from St. Dunstan at Glastonbury, was, at the recommendation of the latter,
appointed Abbot of the newly-crected royal monastery of . Wingdon in A.D. 948 , and was subsequently; in 963 , made Bishop of Winchester, where he died in \(9 \$_{4}\), and who, after his death, was enrolled in the calendar of Einglish Saints.

The volume from which the accompanying drawing has been copied contains the Ancient Benedictional of the See of Winchester, as we learn from the prefixed series of verses written in letters of gold, commencing:-

PRESENTEM BIBLU JUSSIT PSCRIBERE PRESUL UUINTONIAE DNS QEE FECERAT ESSE PATRONU MAGNUS AELLULOLDCS VERE GNARUS BENE XTT AGNOS UELLIGEROS AB DEMONIS ARTE MALIGNA CONSERTARE DU FRUCTU QUOQ REDDERE PLENU ICONOMOS CLARL'S UENERABILIS ATQ: BENIGNUS HIC CUPIT, ARBITER UT UENERIT QUS DISCUTIT ORBIS TOTIL'S FACTU QUID QUILIBET EGERIT. ATQUE MERCEDE REDDET QUALEM TUXC FORTE MERENTLR AETERNA ILSTIS UITAM. INICSTIS QUOQ: POENA QUENDT SUBIECTU MONACHU. CIRCOS QUOQ MULTOS IN HOC PRECEPIT FIERI LIBRO BEXE COMPTOS COMPLETOS QLOQ AGALMATIB UARIIS DECORATIS MLLTIGENIS MNNIS PLLCHRTS NECNON SIMUL AURO CRAXARE HUNC SIBI PRESCRIPTL'S FECIT BOANARGES.

The verses proceed to set forth the uses of the book for the edlification of the lambs of the fold, with prayers for their spiritual welfare, terminating with a prayer for the scribe himself:-

> OMNES CERNENTES BIBLU HUNC SEMP ROGITENT HOC POST META CARNIS UALEAM CAELIS INHERERE. OBNIXE HOC ROGITAT SCRIPTOR SUPPLEX GODEMANN.

Now we know from the Red Book of Thorney Nbbey; quoted in Harl. MS. 6.978 , that Godemann, who was a monk of Winchester and chaplain of . Ethelwold, was appointed. at the instance of the latter, Abbot of the monastery of Thomey; which he (Ethelwold) had then recently founded. This is stated in one of the early reeords to have taken place in 970 ; so that the volume before us must, in all probability, have been cxecuted between 963 and the latter year.

The volume, in its present state, is a grand pictorial repasitory, containing thirty illuminated miniatures and thirteen other ornamental pages, gencrally surrounded by rectangular borders, with beautiful rosettes at the angles composed of conventional foliage and flowers, or of arches resting on similarly ornamented columns, each page where the opening of some particular bencdiction occurs being in capital letters of gold; and where a miniature or painting fronts a decorated page, the arches or borders of both pages are made to correspond, kading to the probable conclusion that the open volume was placed on the altar within sight of the people on high festivals. It is certain, however, that several of the original illuminations have been cut out of the volume, such as the Massacre of the Innocents, St. Michael, one of the groups of Confessors, and probably the two groups of the "Noble Army of Martyrs."

As the whole of the existing miniatures have been beautifully engravel in Mr. Gage (Rookwood's) Dissertation in the 24 th whelume of the "Archazologia," I shall here simply indicate the subjects of each.
1. A group of seven Confessors, crowned, and with the hair cut short, standing under
a triple arch, the three foremost having their names, " Scs Gregorius presul" [not "papa"]; " S \(\overline{\mathrm{cs}}\) Benedictus abloas;" and " \(\%\) Scs Cuthberhtus antistes," inscribed on their palliums. This drawing is copied in colours in Mr. Humphreys' " Illuminated Books of the Middle Ages."
2 and 3. Two groups of female Saints, forming the Chorus Virginum, all of whom are crownel except the two principal figures in the third drawing, representing St. Ethedrytha and St. Mary Magdalen, each of whom has the head surrounded with a pearl-edged nimbus. These figures, especially the latter two, are beautifully drawn in excellent proportions. The small Angels, filling in the open areades of these and the adjacent drawings, are also charmingly designed.
+. 5. 6, and 7. The Twelve Apostles, three in each drawing, standing under conical or rounded arches, St. Paul distinguished only by his head partially bald, and St. Peter by being the only \(A_{\text {postle with the tonsure and clean-shaved, holding }}\) a small cross in his extended right hand, from which hang the two keys.
8. The Salutation. - The Archangel standing to the left before the Virgin, who is scated between columns supporting a rounded dome.
9. A grand drawing representing the Saviour (of large size, bearded, within the Vesica piscis) coming in the Clouds to Judgment. IIe bears a book and a long staff, with a small cross at the top; the words "Rex regum et Dns dominantiu" on his garment. Above is a host of Angels, some of whom bear the cross, spear, and sponge.
10. The Birth of Christ.-The Virgin, on a large bed, occupies nearly the whole of the drawing. A female attendant arranges her pillows. Joseph is seated to the right; below, to the left, is the Infant in swaddling-clothes, lying, with the heads of an ox and ass.
11. The Stoning of St. Stephen (represented tonsured, and with a plain gold nimbus). -In the clonds a beautiful figure of the youthful Saviour, standing in a Vesica piscis, supported by two Angels.
12. A fine figure of St. John the Evangelist, seated, writing his Gospel : his Eagle, blowing a trumpet, hovers over the writing-desk. - Mr. Gage (Arch., xxiv. p. 37) thinks this trumpet is a large golden inkhorn, failing to observe that the inkhorn, small and black, is fixed at the top of the arm of the chair. (In the Cospels of Lindisfarne the Ox of St. Luke blows a horn.)
13. The Consultation of the Magi- Wove is the Kirgin resting on a bed, holding the Infant : and below are three old men, sitting, engaged in conversation.
14. The Offerings of the Magi.-The Virgin, seated under an arch, with the Infant situing in her lap, and a large star over her lead, welcomes, with outstretched hand, the three Kings, who come forward, in stooping attitude, bearing gifts, with their hands corered and their legs bandage
15. The Baptism of Christ. - \(A\) curious composition. The river Jordan is discharged from a reversed pitcher held by an aged figure, with two golden horns, with what 1 presume to be intended for a paddle, visible behind his head. The water flows upwards most unnaturally; hiding the lower half of the figure of the Saviour, who is enveloped in the Vesica piscis, half-hidden in the water. The Holy Ghost as a dave descends from above, holding in its beak what appears to be a penannular ring with dilated enels.
16. The Presentation in the 'femple:- The hand of God descends from the clouds over the young Child, who is held aloft by his Mother with naked hands, and reccived by Zachariah with covered hands.
17. The Entry of Christ on an ass into Jerusalem.
18. The Visit of the Three Marys to the Sepuichre-The sepuichre itself, with the Angel seated on the great stone, occupies the whole of the centre of the pieture; the three females on the right side, and the four guards on the other, being driven into the marginal framework.
19. Christ standing within the Vesica piscis, holling a long staff in his left hand, surmounted by a cross, and his right hand open and elerated, appears to the Apostles. St. Thomas stretches forth his finger to thrust it into the wound in the side of the Saviour. St. Peter, who alone is tonsured, holds up the two keys, surmounted by a cross.
20. The Ascension (copical in my \(45^{\text {th }}\) Plate). - I Icre the Virgin and St. Peter, tonsured and shaved, occupy the foremost place amongst the eleace \(A\) postles. The framework, generally more than an inch wide in these pictures, is nearly absorbed by this drawing.
21. The Deseent of the Holy Ghost (accompaniet by two Angels) upon the Twelve Apostles. - The Dove is inclosed within a Vesica piscis, and emits copious flames from its mouth upon the heads of the chosen twelve; the Virgin being absent.
22. A grand figure of the Deity as an agal man (holding up the right hand in the act of benediction, with a cruciferous nimbus, having a golden circlet round the head, and seated on a rainbow within the V'esica piscis) is introduced in the middle of a large initial O , opposite to the now wanting figure of the Trinity, the loss of which is greatiy to be regretted, as the pictorial treatment of this subject in manuscripts of this early date is exceedingly rare.
23. A fine female figure, with a genmed nimbus, holding a lily in her left hand and a book in her right hand, representing St. Ethekingtha, one of the two patron saints of St. Ethelwold himself.
24. The bust of the Saviour, with a gemmed and cruciferous nimbus, and the right hand elerated in the act of benediction, enclosed within a golden O .
25. The Birth of St. Joln the Baptist. - The Nother in a bed, and the Child in a cradle, occupy the upper part of the drawing; below, Zachariah seated, writing with a style on a tabhet, "Iohannes est no(men ejus)," with four seated figures louking on.
26. Above is represented the Crucifixion of St. Peter, head downwards: two soldiers, armed with swords, fasten the feet with ropes to the cross. Below, a soldier, with uplifted sword, is about to cut off the head of the aged St. Jaul.
27. A full-length figure of St. Swithun, the other patron of St. Ethelwold, tonsured, shaved, and with the right hand elevated in the act of benceliction.
28. St. Benedict, aged, with a golden circlet round the fonsured head, seated below a rounded arch, holding a crown in his left and a book in his right hand.
29. The Death of the Virgin.- Here the hand of Cod holds a crown at the top of the picture, with four attendant Angels; below are some of the Aposties standing engaged in conversation. The figures of the lirgin and her female attendiants are treated as in the Benedietional of Ethelgar.
30. A Monk, or Bishop, stznding under a rounded arch, delivers a book to a number of priests and other aftendants, who, together with the surrounding architectural details, are only slightly sketched in red chalk.

\author{
THE MISSIL OF ARCHBISHOP ROBERT OF CANTERBURY, OR OF ST. GUTHLAC.
}

\author{
Plate XL.
}

TIIIS famous volume, now in the public library in the 1 hotel de Ville of Rouen, formerly belongel to the Jbbey of Jumiegres (where Edward the Confessor passed many of the years of his youth), as is criclent from the following coeval anathema in the handwriting of Roloert, Bishopl of London, afterwards Archbishop of Canterbury, who was formerly head of that monastery; and who diex there in 1053 , and by whom the volume was presented to that abloy:- "Quem si quis si vel dolo, sen quoquo modo isti loco subtraxerit anime sux propter qued fecerit detrimentum patiatur atque de libro viventium deleatur et cum justis non scribatur." The Dominical tables extend from \(\Lambda\).D. 1000 to 1095 . The volume has also been termerl the Book of St. Cuthlac, the first sentence containing an orison for the protection of that saint. It is of a large quarto size, mensuring alout 13 inches by 9, and is illuminated precisely in the style of the Benedietional of St. Ethelwold, written in the latter half of the tenth century. At the commencement of the volume is a copious calcondar, followed by a short poem on the lunar revolutions, the days of the week, and months of the year. The illuminations, chiefly consisting of seenes of the life of the Saviour, occupy entire pages, and are surrounded with framework designs with large rosettes at the corners, ornmented with conventional foliage inturlacing in a curious manner, as in the Ethelwold Benedictional, the Gospels of Canute and of Trinity College. Cimbridge, Ec.: the framework is considerably heightened with gold leaf, which has occasionally become tarnished. Many of the pages are also entirely written in fixe golden capitais inscribed in similar border:. The following is a list of all the illuminations in this interesting book:-
Fol. 25 v. A fine framework of golel and colours enclosing the words "Per ommia secula seculorum" in large golden letters.
Fol. 26 r . The commencement of the Canon of the Mass, VERE DIGNUM (in its contracted form as a grand capital), ET JUSTUM EST in a border.
Fol. 26 s : The TE IGITUR of the Mass in a similar frame.
Fol. 32 ソ: The Birth of Christ. - Itere the Virgin is Iying on a short-legrged licel, which extends across the drawing, with the heacl supported by custrions, which are being arranged by a female attendant. An . Ingel descenels from above towards the Vigin. Below, to the right, Joseph, of diminishad size, is scated, regareling the IJoly Child lying in the manger to the left, with an ass and the heal of an ox.
Fol. 33 r. The Angel appearing to the Shepherils, in the upper part-At the top of the drawing six . Ingels are enclosed within a semicircular space, to represent the heavenly Host. The Angrel, just alighted on the earth, announces the ghad tidings to two shepherds, who are surrounded by their flocks. Below. the Flight into Fegypt is represented in a homely manner. The Virgin, seated
on an ass, helds the Child in her lap, who stretche out its hands to Joseph leading the ass, and carrying the V'irgin's distaff on his shoulder. 'This part of the picture is engraved in Diblin's "Bibl. Tour," i. p. 167. Its quaintness has always renderel it a great favourite with me; forty-five years ago I made a copy of Dr. Dibetin's engraving of it.
Fol. 37. r. Herod with his attendants alarmed at the appearance of the Star--The king, wearing a l'hrogian cap, and holding a roxl in his left hand, is seatel on a high-backed chair or throne. Before him stamel a number of the inhabitants of Jerusalem, some pointing to the star with great spirit. This is one of the best-designed groups in the volume. Below, the three kings, of small size, on horseback, with Phrygian caps and long spears, journey towards Jerusalem, represented by a house surrounded by walls and towers.
Fol. 37 v: The three kings, wearing Phrygian golden caps, approach with naked legs and fect, but with the hands covered, bearing gifts to the Iloly Child sitting in the lap of the Virgin, who is seated on a chair with a cushion, placed in an architecturally-aresigned alcove. Below, the . Ingel, with outstretcleed wings and hands, appears to the sleeping kings, lying side by side, and enveloped in a claret-brown cover. This is one of the most pleasing compositions in the entire volume; it is enclosed within an elegant trefoil arch, resting upon golden columns ornamented with small green rosettes in a very unusual manner.
Fol. 71 r. The Betrayal of Christ is copried in my foth Plate. It is ly for the most effective drawing in the work, many of the figures exhibiting considerable energy: The curious manner in which the background is treated, which also occurs in some of the other drawings, can seareely be intended to represent clouds. The banded legs of the soldiers, the form of their weapons, as well as of the lantern, merit notice, as does also the elegant treatment of the framework.
Fol. 72 v. The Crucifixion.-The Saviour, with a cruciferous nimbus, has a napkin fastened round the middle of the body; the two feet are spread out, but no mils are visible ; the bearil is short and round ; the eyes are directed towards the V"irgin, who stands weeping with her face covered, to the left ; St. John, standing to the right, also partially covers his fice with his right hand, his left hand holding a book.
Fol. 71 r . The Descent from the Cross. - I unfortunately made no tracing from this drawing. The figure of the Virgin Mother is, however, touchingly expressed.
Fol. 72 v. The three Marys and the Angel at the Tomb.- Here the Angel, holding a seeptre in his left hand, and with the right hand extended, is seated at the door of a Byzantine temple with a rounded dome, upon the great stone forming the mouth of the tomb; the napkin, rolled up, lies at his side; to the left, the three Marys approaeh the tomb, one learing a censer, another a large basin with spices. The features of the females are essentially of the late Angle-Saxon pattern, with the chin square and the mouth long and straight. M. Langlois has given a fac-simile of this drawing in his "Essai sur la Calligraphie."
The treatment of this group in the "Missal," as compared with the same subject in the Benedictional of St. Ethelwold (Architol., xxiv: pl. 20), or in that of Ethelgar (ilid. pl. 34 ), is very tame. It neals only to compare the two engravings from the Rouen volumes, to acquiesee in the opinion of the Nber Courdin, of the superiority of the artist of the Bencelictional of Aethelgar, from which, however. Dr. Dibdin "ventured
to differ entircly in such conclusion" (Bibl. Tour, i. 170). There is a boldness and frecdom, for example, in the drawing of the Angel, which Dr. Dibelin has himself published (ibid. p. 171) from the Rouen Benedictional, which contrasts very satisfactorily with the constrained and spiritess angel in the Nissal as publishod by M. Langlois.

Fool. si : The Ascension.-Here only the bottom of the dress of the Saviour, with his fect and the lower part of the oral Vesica piscis, is seen mounting into the clouds in the upper part of the drawing. Two Angels floating below, direct the attention of the group of diseiples to their rising Lorl. St. Peter, holding the keys, stands to the right, and the Virgin, enclosed within a blue Vesica piscis, stands rather to the left of the group.
Fol. 8\& v: The Descent of the IJoly Ghost is singularly treated. The Dove, seen sideway's, is enclosed within an oral \({ }^{\top}\) esica piscis, supported by two Angels from above. The twelve Apostics, with St. Peter bearing the keys, and tonsured, in the mirddle, are seated in the lower part of the picture, and on their heads descends a torrent of flames from the mouth of the Dove. The V'irgin is absent.
Fol. \(13^{2}\) i. St. Peter, in a fine square frame, copied by Dibdin, "Bibl. Tour," i. 16S.-The Saint is represented of large size, seated on a cushion upon a square seat, without back or sides. He is beardless, with the top of the head shaved; he holds the two keys dangling from the second finger of his right hand, and an open book in his left. Ilis hair is light blue, the upper garment green, the lower garment orange ; the plain nimbus, book and footstool are gold.
Fol. 158. A golden circle, containing the Lamb of God, is supported by two standing Angels, with a company of Saints in the lower part of the picturc. The head of the Lamb is surrounded by a crucifurous nimbus; the right fore leg is raised, and holds a book marked with a cross. It stands upon an arched bar of godel, on which a curtain is thrown.
Fol. \(57 \mathrm{r} ., 82 \mathrm{r} ., 85 \mathrm{r} ., 113 \mathrm{r} ., 1 \mathrm{t}+\mathrm{r} ., 159 \mathrm{r} ., 165 \mathrm{r}\), and 174 r ., contain headings of various portions of the text, mostly written in fine golden capitals within frames or borders, generally square, and agrecing in character with that of my plate, except that the angles are gencrally arranged so as to form large beautiful rosettes of varied design.
The miniatures in this volume, as compared with the three in the Bencdictional of Ethelgar, are smafler and much more constrained in the drawing of the figures; the colours are also not laid on so thickly; nor are they so brilliant. Although cvidently emanating from the same school (New Minster) as the Ethelwold Benedictional, it is by no means so carefully or splendidly exceuted as that volume. Nuch body-white is used for relief at the cdlges of the folds of the drapery; as well as to mark the lights of the features, especially above the eyelorows and along the nose.

Some of the prayers at the end of the volume have Anglo-Saxon rubrics; one amongst them I found of considerable interest, from its mention of King Edward the Martyr, who was killed in 978 ; it commences as follows:- "Ds qui beatum Eaduueardu regem Anglorum iniustæ occisum projustificas, et miris signis mundanis declaras," \&c.

\section*{THE BENEDICTIONAL OF ETHELGAR.}

TIIIS fine volume, also preserved in the Public Library of Rouen, is a fitting companion to the Missal of St. Guthlac, described in the preceding article. It is, like it, a folio in a wooden binding, measuring \(12 \div\) by \(9 \div\) inches, and consists of 121 leaves. It is illuminated with miniatures (but much more sparingly than its companion volume), having foliated and architectural borders and capitals and letters of gold. It contains not only a Benedictional, but also a Pontificale, and includes, among other ceremonials, the form of "Consecratio Regis Anglorum vel Saxonum," also the "Consecratio Reginæ."

It is written in a fine bold minuscule character, larger than that of the Missal, and it cannot be doubted that it is cocval with the Benedictional of St. Ethelwold and is a production of the monks of New Minster at \(W\) inchester; morcover, that it was executed during the life of Nethelgar, who, in 965 , was Abbot of New Minster, in 977 was made Bishop of Selscy, and in 9 S9 translated to the See of Canterbury. It is probable also that it was carried over to Normandy by Robert, the Norman Archbishop of Canterhury, who was obliged to fly the kingdom in 1052, and who ended his days in 1056, in the Abbey of Jumieges, of which he was Abbot at the time that Edward the Confessor promoted him to the See of London. Hence, in a catalogue of the books of the Cathedral of Rouen drawn up in A.D. 1111, this Jenedictional is expressly mentioned as the "Benedictionarius Roberti Archiepiscopi;" and hence the same title, with the addition of "Cantuariensis" written on an erasure on the first leaf of the volume. There has been considerable controversy as to the propriety of this latter addlition, as there was an Archbishop of Rouen named Robert, who died in 1037 ; but the internal evidence suppliad by the volume, and the historical facts connected with it,* are in favour of the Canterbury prelate. See various articles in which this controversy is carried on by Father Morin, of the Oratoire; the Ablé Saas ("Notices des Manuscrits de la Bibliothèque de lEglise Métropolitaine de Rouen," 1746, in which, following Morin and Montfaucon, the volume was ascribed to the eighth century !): Dom Tassin, one of the authors of the "Nouseau Traité de Diplomatique," who opposed the views of Saas; also M. Gourdin, "Notices des deux Manuscrits de la Bibliotheque de Roten," in "Mém. Acad. Rouen," 1812 ; and a careful descriptive memoir by John Gage, in "Archacologia," vol. wxiv, with a fac-simile of the writing and of one of the illuminations. An entire page of this MS., as well as one from the "Missal," is given by Silvestre.

There are only three miniatures in the present volume. The first represents the scene of the three Marys at the Sepulchre, of which an outline fac-simile is given in the "Archxologia," vol. xxiv., as mentioned in the preceding article.

The second miniature represents the Descent of the Iloly Ghost, who, in the form of a dove, descends from above, pouring forth from his beak streams of fire upon

\footnotetext{
- Thus the only two Saints in the English calendar for whom there are bencdictions in this volume are Saints Grimbald and Juduc, who were the two Ssimits whose
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bodies were subecquenly translated from New Minster to Hyde Abbey on the crection of the latter munastery.
the eleven Apostles, who are sitting with heads uplifted in a circle bencath, St. Peter. with the tonsure and without a beard, holding the two keys. Here the Dove is unattended by Angels, the sky is red and streaky, and between the Dove and the Apostics two blue arches are introduced, resting on a central column, round which the Scrpent is entwinel. A hand in a circle within the upper border of the ornamental frame points to the Dove below. St. Peter and St. Paul wear a green wreath upon their heads.

The third miniature represents the Death of the Virgin. Here only the Virgin is represented reclining on a couch, with four female attendants; no Angels occupy the upper part of the picture, but over the head of the Virgin is suspended a crown,* by ribbons held by a hand in the centre of the upper border of the ornamental frame.

The page opposite each of these three miniatures is ornamented with an equally beautiful framework, within which the commencement of the corresponding text is inseribed in golden letters.

\section*{THE GOSPELS OF TRINITY COLLEGE, CAMBRIDGE (No. B. 10,4 ).}

\section*{Plate XLII.}

THIS fine copy of the Latin Gospels is so entirely in the style of the Beneclictional of St. Ethelwold and the Rouen books above described, that we can only consider that it is contemporary with them. In addition to the Eusebian Canonswhich occupy a number of ornamental pages at the commencement of the volume, and are enclosed between columns with bases and capitals of classical follinge, supporting rounded or conical arches, decorated with fantastical animals and leaves painted in unnatural tints, in strong body-colours - there is a grand figure of the Saviour, seated within a blue Vesica piscis, introduced beneath a rounded arch resting on short capitals ornamented with foliage entircly in the St. Ethelwold style, and of which a fuc-simile is given in my 4 2nd Plate. The Saviour is here represented with white flowing hair and short beard; the head covered with a napkin, and wearing a golden crown surrounded by a green nimbus. In his left hand he holds a very narrow book, marked with a \(\ddagger\); whilst his right hand is extended upwards in the act of bencliction. Ilis upper robe is of gold, relieved with pale buff lines, indlicating the folds; his under-garment is pale pinkish salmon-coloured, and above his feet appears the lower portion of a third inner garment or sliirt. The drapery is here much folded and very fluttering. The naked feet rest on a golden footstool. The ornamental foliage is very conventional in its elegant treatment, and is greatly relieved with opaque white.

The pages opposite the commencement of the several Gospels are occupied with square ornamental frames, within which the Evangelists, of smaller size than usual, are
- The crown is formed of a golden circlet, with three strawberry-leaves, or sather, three trefoils, a peeuliarity which Mr. Gare (Arch., xxiv. p. 131) comments upon, stating that is the Cottonian MS. Tiberius, 13. V., executed between 989 and 293 , the same form of crown appears on the head
of Alexander the Great. On Sooking over the series of cisins of sule Anglo-Saxon monarchs, 1 obserte that Canute is the only king who is represented with such a crown (Ruding, Coins, pl, 23). He commenced his reign in 10 t 6 .
seated writing their Gospels. St. Mark, who is stated on a golden chair or thronc: with a diapered cushion, dips his pen, hekd in the right hand, into a small inkpot at the side of his seat, looking upwards towards his symbol, which occupies the upper part of the design, being in the form of the upper part of the body of a man with wings, and with the head of a lion. The framework is quadrangular, the angles formed into large rosettes, with brond gold bars and interlacing folinge, narrow and poor in design, as contrasted with the St. Ethelwold borders; the middle part of the top, bottom, and two sides of the frame enclosing the Evanglist are also ornamented with quutrefoils, in each of which is represented a Sesint, with a blue or rect nimbus, and holding a book. The nimbus of the Evangclist is rel, his upper garment gold, and the lower yellow.

\section*{tile latin gospels of king canute.}

AMONGST the old Royal MSS. in the British Mluscum is presered a fine copy of the Latin Gospels (No. 1. D. ix.), written and ornamented preciscly in the style of the Bencdictional of St. Ethelwold, and which would appear by an entry; apparently of the cleventh century, to have probably belonged to King Canute himself, and to have been bestowed by him upon the Cathedral of Canterlury. The volume is fully described in my "Palleographia sacra," and it neal only here be noticed that the Eusebian Canons are wanting; that the volume has no miniatures properly so called; that each Gospel commences with a beautiful initial letter, entirely in the late Anglo-Saxon style (that of St. Nark's Gospel is given by Shaw in his "Dresses and Decorations," and that of St. Luke in my "Palxographin"), each followed by a few words of the text written in fine golden capitals, and enclosed in beautiful rectangular borders, with the angles forming large and splendid quatrefoil rosettes, with interlacing folliage of various colours strongly relieved at the elges with opaque white paint: the broad bands of the frame, as well as those of the great initials, are covered with gold leaf highly burnished, which has here and there become tarnished. The volume will scarcely bear comparison with the Guspels of Trinity College, Cambridge, although it exceeds it in interest, in consequence of the entry respecting King Canute above alluded to. A satisfactory fac-simile of portion of one of the borders and two of the initials is given in Wjatt and Tymm's "Art of Illuminating." The connexion of King Canute and his wife Enma with the Mbbey of New Ninster, the probable place of origin of the Gospels in question, is fully proved by the Hyde Abley book, in the old Stow collection, which contains portraits of the royal pair, which have been refpeatedly engraved, and are described in the following page.

\section*{THE REGISTER OF HYDE \(\triangle B B E Y\).}

T11E monastery of New Minster, commenced by King Alfred, was erected in the immediate precincts of the Old Minster of Winchester, now the Cathedral, in the cemetery on its northern side. The close proximity of the two cstablishments lell, however, to constant quarrels, whilst the ringing of the bells at different hours interfered with the performance of divine services in each, until, in the heginning of the twelfth ecntury; it became necessary to remove New Minster to Hyde Meadow, at some distance, and hence the name of the Abbey became changed to Hydc Abbcy. During the reign of King Canute a register was drawn up of the possessions of the Abbey; formerly in the posscssion of Mr. Astle, then at Stow; and now at Ashburnham House, of which the MS. is of the small folio or large octavo size, and from which Strutt (Ilorda, i. pl. 28) engraved the frontispicce, in a manner, however, much inferior to the original for truth and expression. Above is represented the Saviour, seated, in the act of benediction, within the Vesica piscis, attended on cither side by the Biessed Virgin, holding a book, and with her head so much bent forward as to appear humpbacked, and by St. Peter holding a gigantic pair of kejs.

Bdow are portraits of Canute and his queen Elfriva, in rather clegant wholelength attitudes, with their names inseribel-"Cwut Rexi" and ".Elfaimu Regna." The monarch, with cross-gartered legs, and holding a regular Danish sword in his left hand, lyys hold of a cross placed upon an altar in the centre of the drawing with his right hand, towards which also the Queen stretches forth her open right hand, holding up the skirt of her gown with her left hand.

Two Angels are drawn above the heads of the royal pair, and direct their attention towards the Saviour, with uplifted forefingers of one hand; whilst, with the other hand, one places a crown on the head of the King and the other holds a garmont above the head of the Quecn. The crown is a circlet of gold, adorned with three trefoil leares, as seen for the first time on the coins of Cnut. Below, in a semieircle under a serics of arehes, are the monks of New Ninster assembled.

A good deal of difficulty has been mastered in accomplishing the attiturles of these figures, with almost complete sucecss.

On the reverse of the first leaf are two groups of martyrs and saints, each led by an Angel, carcfully engraved by Dildelin in the first volume of the "Bibliographical Decameron." Opposite, on the recto of the following leaf, is a representation of St. Peter, with attendant \(\Lambda\) ngels, opening the gates of Paralisc. \(\Lambda\) bishop and a priest from this group are engraved by Strutt (Horla, pl. 27, f. 4). Below this latter is a contention between Devils and Angels for the souls of the departed. The original outlines are in a bistre tint, with some of the parts purposely retouched for the sake of effect. The figures are disproportionately tall, the draperics flowing and rather flutters, clongated hands and feet, and a general delicacy of expression throughout, both in the faces and figures. The volume has been deseribed in detail in O'Conor's " Bill. Stowensis."

\section*{THE GOSPELS OF BISIIOP ETHELSTAN゙, . L.D. \(1012-1056\).}

THIS is one of the most beautiful little copies of the Gospels executed in the later Anglo-Saxon period, and is preserved in the Library of Pembroke College, Cambridge. It is rendered additionally interesting from the fact of its origin being attested by an Anglo-Saxon entry on the first page, containing the boundaries of the Sce of Hereford, inscribed: " Hanc diseretione [descriptionem] fecit Nethestan' Episcop'," written on the same kind of vellum as the text of the volume, which it also closely resembles, although evidently by a different scribe. It is of a narrow 8vo. form, measuring 7 ? inches by 4, and contains the four flgures of the Evangelists, with illuminated initials of the several Gospels. These four figures are executed with very great skill, and are painted in gold and various colours with great delicacy; opaque white being used with great effect in the lights. All the four Saints are engaged in the work of writing their Gospels in different attitudes, and all wear a large outer robe of gold, on which the folds and ornaments are indicated by lines scored with a hard point. St. Natthew is a fine figure engaged in dipping a feather pen into a golden inkpot, holding a scraper in the left hand upon his book. St. Mark is busy mending his pen, which he hokls up to the light, and cuts the point with a large knife. This figure is drawn with wonderful freedom, and is one of the cleverest productions of the later Anglo-Saxon artists. St. Luke is seated at a table, with his body bent, and ill-drawn, holding an open book, with his pen stuck behind his ear, and with a knife in his right hand. St. Joln is seated writing with a golden pen. IIe and St. Matthew wear a red under-garment. St. Luke a lilac one, and St. Mark a pale blue one; and all have the head encircled with a golden nimbus, with a margin of pearls.

The initials of the Cospels are large, and somewhat in the style of those of the Gospels of King Canute, but neat and less elahorately ormamentel.

\section*{THE PONTIFICALE OF JUUMIEGES.}

APONTIFICNLE, which formerly belonged to the Abley of Jumierges, is now contained in the Public Library at Rouen. It is of Anglo-Saxon origin, as appears by Anglo-Saxon glosses and the introrluction of Anglo-Saxon saints, and is eviduntly contemporary with the Missal of St. Guthlac and the Benedictional of . Tithelgar, above described. There are only two miniatures in the manuscript, which were carcfully figured, and the manuscript described, lyy Mr. Gage, in the 25 th vol, of the "Archæologia." " The first miniature represents a l'ricst in his stole, holleling the book before a Bishop, who

\footnotetext{
- A reduced copy of the first drawing is given in C. Knight's "Old Eingland," fig. 221; and of the second in the "Pietorial Histon of England," ; 236 (ineorrectly
refecred to the Cottonian MS. of Cxdmon), and also in "Old England." fig 215
}
is in the attitucle of prayer, with his arms and hands extended, the maniple being held by the left hand. The figure of the Bishop is cight inches high, entircly drawn in red outlines, that of the Priest being in red and black. The other miniature faces the "Ordo qualiter domus Dei consecranda est," with which the manuscript commences, and represents the cercmony of the dedication of a church by a bishop, with a crowd of attendant clergy and another of the people. The church has two towers, capped by large-sized weathercocks, in the proper shape of the birds, and the door guarded with ornamental iron-work. The Prelate is without the mitre, and is habited in his cope, which is fastenced by the pectorale: in his left hand he holds the maniple, and in his right the pastoral staff, called, both in this and Archbishop Robert's manuscript, Cambatta, the head of which is round like a ball. In what appears to be an interpolated leaf, is introduced a form of malediction, used by the "Lanaletensis monasterii epis," which is considered to refer to the Abbey of Net (Llan alet), in Brittany.

\section*{THE GOSPELS OF ABBOT R.\|NALDUS.}

AMO NGST the Soo MSS. in the Public Library of Rouen is presered a finc copy of the Latin Gospels, written in the latter half of the clerenth century in this country, which was sent as a gift by Rainaldus, the Abbot of Abingdon, to the Bishop of Jumiecges. Rainaldus had himself formerly being a monk of the latter monastery, and aftenvards one of the chaplains of William the Conqueror, by whom, in 1084, he was appointed Abbot of the former monastery; where he died in 1097. The donation is thus inscribed within the volume:-

Rainaldus non proprii clectione meriti, sed Dei gratia preveniente indignus Abbas Abhendonensis hunc sci evangelii textu sic auro argentoque ac gemmis ornatum beate Dei genetrici ac semp viggini Marise beatoque Petro Ciemmeticensis cenobii mittil cunctisq; fribs inibi \(1 \overline{0}\) servientibs ad honore Dei atq- ejus matris perpetualiter in eode loco servandum Es si quis eu inde aliqqua fraude seu ingenio subripuerit abstulcrit vel rapuerit Dnii nri ac eis apli beati Petri aplora principis maledictione subjaceat atg: in sempiternu anathema (the first initial R alone being enlarged and in red ink).

The ornamental arrangement of the first page, containing the beginning of the Gospel of St. Matthew, is different to any which we have above described, showing the commencement of the fashion for side borders, terminating in long flourishes across the bottom of the page, which afterwards became so much in roguc. The words INITIUM SCI EI'ANGELII SECUNDUM 11 ATHAI are arranged in four lines at the top of the page, and written in large Roman capitals; the great initial L(iber generationis) entirely occupies the left side and lower portion of the page, the upright and horizontal bars divided into compartments, and terminating in flourishes and dragons heads. In the middle of the upright stroke is a circular medallion, in which is represented either an abbot or lishop, wearing a low mitre, which seems rather intended for a quadrangular crown, from which on each side depend the two infulx. The lower angle of the letter is filled in by a combat between a warrior and a dragon, the tail of which is of great length, and branching into a regular arabesque; the warrior has the head unarmed, but bears a sword and karge round shield. The whole is drawn in red outlines.

\section*{ELFRIC'S ANGLO-SAXON HEPTATEUCH.}

THE Cottonian MS. Clandius, B. IV., is the finest known copy of this work of Elfric, and is profusely ornamented with 397 drawings illustrative of the text of the early books of the Bible, which, from their being drawn entirely in the costume, and according with the habits of our Anglo-Saxon forefathers, are of the highest interest. These drawings generally extend across the page, many of which have two, or even three, of them. Towards the end of the volume many of them are simply sketched in slightly, in outlines of different colours; but in the greater portion of the volume they are painted in thick body-colours. 1 have given a careful description of the manuscript in my "Palaographia," together with a copy of one of the miniatures representing the Expulsion from Paradise and Adam and Eve tilling the ground, the trees treated in the same conventional manner as in the Arundel Psalter, No. 60 (sec my Plate 49). The largest miniature is that of the Building of the Tower of Babel (copied in Strutt's "Horda," pl. wi.). Many other of the drawings were also copied by Strutt, Kinight (Ilist. of England), Fairholt (British Costume), Wright (Domestic Manners), \&ic., as illustrations of Anglo-Saxon dresses, armour, architecture, manners, and customs, \&c.; so that I have not thought it necessary to give any further copy from it in this work, although 1 had prepared several for it.

\section*{11ARLELAN PSALTER, No. 603.}

THIS very fine volume, of the latter part of the tenth centurj; has been already alluded to in the description of the Utrecht Psalter, from which it was evidently copied. Like that volume, it is written in triple columns, and illustrated with a great number of drawings extending across the page, consisting of outlines in different coloured inks, drawn with great frecdom, the figures being of small size and often crowded together, with the limbs greatly attenuated and the garments fluttery. In no part of the volume are the drawings coloured: they are by several hands, some leeing very rude and stiff, and others wonderfully free; in some they are only slightly indicated in pencil; and many blanks, beyond the middle of the volume, are left for drawings.

In most instances the drawings are exactly copied from those of the Utrecht Psalter, comparison therewith now being easy, in consequence of the British Muscum having recently obtained a complete and careful set of copies of the drawings in the latter volume (MSS. Add., 22, 291).

The MS. has very been extensively used by Strutt, C. K'night, Fairholt, Shaw, T. Wright, and others, in the illustrations of the dresses, armour, architecture, manners, and customs of the Anglo-Saxons.

The drawings of the Harleian wolume have, in their turn, been eopped in the Psalter of Eadwine, of the first half of the twelfth century; in the Library of Trinity College, Cambrilge, which is also written in triple columns, with the outline drawings partially tinted with red, bluc, and green. The initials of each Psalm are highly illuminated in gold and colours, in a style quite unlike that of any of the Anglo-Saxon volumes which we have passed in review. The first page is entirely occupied with a large draving, in two compartments, in the upper of which two buildings of handsome clevation are represented; one inscribed "Sancta eccla," in which the "Beatus vir" is seated; whilst in the opposite one "Superbia" is seated. Between these two buildings is a contest between a Man and an Anged, the latter endeavouring to draw the mortal to the former edifice. Bencath is a representation of the infernal regions. At the end of the volume is a large birl's-ceje view of the Monastery of Christ Church, Canterbury, and a portrait of Eadwinc, the writer of the volume, more than a foot in height, both of which have been engraved in the "Vetusta Monumenta."

The volume is expressly entered under the titte "tripartitun Psalterium Edwini," in a catalogue of the books of Canterbury Cathedral drawn up in 1305. In addition to the fac-similes from this MIS. published in my "Palxographia," several others will be found in T. Wright's " Domestic Mamers," \&c.

The Bibliothèque Impériale of Paris also contains a tripartite Psalter, agrecing closely, in the stylc of its writing and initials, with that of Eadwine. It is numberal AIS. Suppl. Lat., formerly 1194 , now 8846 . A fac-simile of the text and fine initials is given by Silvestre, and it is referred to the middle of the thirteenth century. Some of the drawings, however, are preciscly similar to those of the Eadwine and Harkcian Psalters, such as the roundabout, copicd by Cahier and Martin (Mct. d'Arch., i. pl. 45, p. 252); but the drawings are by various hands and at successive periods, during at least two hundred years, and some spaces are still left blank. A few of the small groups, or detached figures, are given in Sere's fine work. At the commencement of the volume are 84 miniatures of Billical history, arranged in rows, occupying seven pages.

By way of comparison with the miniature of the roundabout in the Utrecht Psalter, 1 add a description of the entire drawing in which the Paris roundabout is contained. Christ, in the clouls to the left of the top of the drawing, gives a spear to an Angel; to the right, a smith is at work at a fire, with an attendant. In the middle of the picture, to the left, small figures extend their hands towards Christ: David holding a scroll in each hand, sits in the centre. At the bottom is a group of figures revolving round circles of different coloured concentric rings. In the middlle is the roundialout or turnstice, turned by four figures, and to the right, an Angel gives a scroll to a group of figures. The entire drawing is intended as an illustration of the thth Psalm: "Salvum me fac Dine, \&̌c."

\section*{TIIE IIARLEIAN RULE OF ST. BENEDICT}

TH1S MSS. (numbered 5431), although not containing any miniature, is especially interesting for the beautiful scries of initial letters which it contains, executed in the same style, and cridently contemporary with the Lambeth Nlhelm and Bodleian Cadmon, drawn with great precision; the flourishes and strokes terminating in birds' heads and leaves.

\section*{THE VITIC.IN MS. OF MARIANUS SCOTUS.}

TlIIS is a large 4 to. volume, written throughout in a strong Hiberno-Saxon hand, with rather rudelj-designed interlaced capitals of the later lrish character, written in the twelfth or thirtecnth century. On the verso of the \(15^{\text {th }}\) leaf is a list of Irish kings, \(4 S\) in number, commencing with Conn. ast Cormac an. lk., and ending with Flann Mc.Moil Lechnaill. The initial D on fol. 31 is similar in form to that of the Psalter of St. John's College, Cambridge, figured in this work, the first line being written in fine characters, almost like those of the Gospels of Lindisfarne. The initial D of the and book is square in form, and made of a strange two-legsed animal. Fol. 103 is oceupied by a drawing of the Descent from the Cross, in an excellent style of art, drawn in outline and slightly touched with red lines in the dresses. The falling bodly of the Saviour is held by Joseph of Arimathea, the Virgin hokling the right hand of her Son to the left, whilst an attendant kneeling, on the right side, knocks out the nail from the foot with a hammer.

\section*{THE RAIILINSONIAN LIFE OF ST. COLUMBA.}

AMONGST the Rawlinson MSS, now in the Bodlecian Library; Oxforl, is a
large folio Irish volume, probably written as late as the fifteenth century: remarkable for containing a large and full-length portrait of St. Columba, habited as a bishop of the period when the MS, was written: as such, I believe it is quite unique. The Saint wears a splendid high mitre, decorated with foliage along the edges, and bears in his left hand a pastoral staff, the whorl terminating in a dragon's head, from the open mouth of which spring two large leaves, one filling the open central space, and the other extending downwards; the open right hand is held upwards.

\section*{IDDEND. \(\backslash\) ET CORRIGENDA.}

Page 6, line 43, read "where the heathen."
P. 33, line 23. The group of cats and mice here referred to, occurs at the foot of P. \(3+(\) not 134 ), in the lower part of the grand illuminated page of the XPI (Nlath. i. 18). This page has been reproduced in chromolithographic fac-simile from the drawings of Miss Stokes, by Mr. Gruner, for the forthcoming part of the "Vetusta Momumenta" of the Socicty of Antiquarics of London.
P. 4 t . The suggestion made in this prage, that the miniature of St. Mark, copied in my 15 th Plate from the so-called Biblia Gregoriana, was a subsequent addition possibly of the tenth century, has received strong confirmation by my discovery; during the progress of this work through the press, of a miniature apparently by the same artist, in the Cottonian MS. Tiberius, A. 3, of the tenth centurs; described albove in p. 130.
P. \(7^{6}\). The Garland of 1 lowth.-The two large rude and much defaced illuminated pages remaining in this volume, described above in p .47 , have also been reproduced in fac-simile by Mr. Gruncr, from the drawings of \(M\) iss Stokes, for the Suciety of Antiquaries of London.
P. 56. During the progress of this work through the press, my attention has been directed by the Rev. W. Alacray, one of the librarians of the Bodlecian Library, to the remains of a fine large 4to. volume of the Gospels, written entircly in the style of those of Mac Regrol, containing, howerer, only the Gospels of Saints Luke and John. The grand initial page of St. Luke only now remains, and it unfortunately is much injured from having been pasted down to the cover of the beok; it is ornamented entirely in the style of the Gospels of Mac Regol and St. Chad. The initials of the verses throughout are surrounded by rows of red dots. 1ts press-mark is Rawlinson B. N. 167.
P. So, line 4 . For storics, read stomes.
P. 87. In my "Palaographia sacra" I devoted an article and a plate to the Psalters of St. Ouen and Bishop Ricemarchus, giving a fac-simile of the commencement of the 5 tst Psalm from the latter MIS. The two other illuminated pages of the same volume, containing the beginning of the ist and rosst Psalms,* have been reproduced in fuc-simile by Mr. Gruner, from the drawings of Miss Stokes, for the Society of Antiquarics of London.

Plate 1, line 3 of the text, for CSA1A, read ESAIA; the cross-bar of the C having been omitted in some copics of the Plates.

Pl. 15. For seventh century, real tenth century: See p. 41, and note in the present page.
II. 17. For menu, read mank.

I'l. 22. For Durnon, read Durman.
III. 2S. For Penetential, read Penilentiale:

I'l. 47. For Winchester Cathedral, read Nou Minster.

\footnotetext{
- The numeration of the 1 salms differs in the English Pmyer-book from that of the Ruman use the jist and totst
}

\section*{APPENDIX.}

THE varions ancient Art-relies executed in these islands during the period over which the production of the manuscripts which form the subject of this work extended. and which have survived to our day's, exhibit so complete an identity, both in general design and detail, with the miniatures and ormaments of the MSS, themselves, as to lead to the conviction that the painters of the latter were evidently the artists and designers of the former, and chat conseqquently the different classes of remains illustrate each other: thus, if the age of any particular manuscript be determined, we are ahle approximately to determine the age of stone or ivory earving, or metal chasing, of which the art is so completely identical with the designs in the MSS.

\section*{SCLLPTLRED STONE MEMORIJLS}

This identity of design is earried indeed sometimes to a singular extent : thus, many of the great stone crosses, measuring from to to zo feet in height, are divided into conpartments, each filled in with designs preciscly similar to thuse in the compartments of the great initial letters of the Mass: so that we might suppose the former to the only immensely magnified strokes of the letters.

These great seulptured stone memorials oecur in most parts of these islands, those in each great district presenting features of their own. In Comwall these stones are comparatively simple, and generally chiselled into the form of a Greck or Latin cross. In Wales they wary in form, but are generally inseribed with the name either of the maker, or, if memorial stones, the names of the deceased and his father, expressed in a peculiar formula, of which the Roman catacombs afford no instance. The Welsh stones are, moreover, ornamented with seuptured paterns, in which the interlacing ribbons and dragons, and also the diagonal 2 -like patterns, necur; hut I have nowhere met with the spiral pattern in Wales, and there are very few instances in Wales of the human figure being introduced upon the stones. In the Isle of Man the contrary is the case, as a great varicty of human figures are introduced in conacetion with the ornamental details, and in most instances accompanied by a Runic inscription. In Ireland the erosses are of a gigantic size, generally surmounted hy a wheel cross, the stens seulptured with all the Celkic ornamental patterns, and also with tarious (chiefly religious) seenes, but rarely with inseriptions; whilst in Scotland we find domestic as well as sacred subjects sculptured. inseriptions are of the greatest rarity; but, on the other hand, a great number of the stones bear eertain symbolical figures, to which the usual names of the Spectacle, Sceptre, and Elephant paterns have been applicd. I must refer to Mr. Stuart's great work on the Sculptured Stines of Scotfand \((2\) vols. Folio, published \(\mathrm{h}_{2}\) the Syulding Club), Mr. H (X'Neil's beautiful work on the Irish Crosses, Mr. Cumming's "Runic Remains of the Isle of Man," and Mr. Blight's work on the Cornish Remains. The Welsh erosses and incerihed stones have formed the sulject of an exieasive series of papers hy myself in the "Arehaselogia Cambreovis," Thene 1 propose shortly to cullect
together in one volume, and complete by the addition of a considerable number which still remain unpublished.

Want of space has prevented mefroun giving in the present work any drawings of these stone memorials, of which 1 possess a most extensive series of rubbings.

In my paper in the "Journal of the Arehaeological Institute;" on the Characteristic Omamentation of the Irish and Anglo-Saxon Arists, alluded to in the Preface to this work, I have spoken of the font of Deerhurst Church, figured in the "Journal Brit. Arch. Assoc.," i. p. 65, as probably the oldest omamented font in England, from the fact that it is clecere represented as covered with the spiral pattern, which, as we have seen in the course of this work, was not used in MSS. in England after the gith or early part of the soth century; and of which in stonework I know no other English example. The student uill, however, in vain seareh for the font at Deerhurst -where, indeed, it had long lain negiected,-as is was some years ago removed by the Canons of Christ Chureh, Oxford (to whom both churehes belong), to the church of Longdon, in Worcestershire, where I at length found it, and am able to state that, alkhoughth the body of the font is entirely covered with a series of spiral lines (four of which spring from a central point, and go off to as many adjoining whorls, all the whorls being of equal sire), the top and bottom of the font have a folized horder, unlike any Hiberne-Suxon work, and which leails me to refer its date to the 1 the or 12 th ceatury.

\section*{BOOK.COLERS AND CCMMID.ICHS.}

The mantricest Boak-covers, "auro argento gemmis que ornata," which are repeatedly mentioned in connection with the fine early copies of the Cospels-such, for instance, as the Gispels of Lindisfarne, have, for the most part, long disappeared; but there still exist a number of metal eases, which have served to hold some of the smaller Irish manuscripts, and which generally exhibit restorations at various periods, indieated hy a diversity in the art of the different overlying pieces of metal. These are also generally ornamented uith large erystals or other gems, and are known under the name of Ciminnscus. Of several of these mention has been already made in the articles on the Book of Armagh, p. So; the Psalter of St. Culumba, p. 82; the Book of Dimma, pp. 83, 84 ; and the Gospels of St. Multing, p. 93.

My Plate 51 , fig. 9, represents a small group of ecelesiastics from the Cumhdach of the Stow Missal above described (p. \& \& ) It is evidently of a very early daze; other portions of the cover, as represented hy O Conor, being more reeent.

In Plate 53, fig. 6, 1 have given a representation of the greater part of the front of the Cumldach of the Cospels of 5. Molaise (or Molasch), which measures 5 ? inches by 4?. and 3 inches deep. In this figure 1 have omitted the sixteen small outer compartments at the sides. top. and bottom of the front, as the chased metal plates in ten of them are wanting. whilst the others are filled with sockets for jewellery; which has also disappeared, or with interlaced filigree work, like some of the small cormpartments in my
plate. It is of bronze buend with silver, overlaid with open. work riveted on white metal silvered. The intersties of the open-work pattern at the lack are filled in with thin eopper plates, engraved with interlaced ornament. The front will be seen to form a cruciform, or rather a whecl-eross design, with the emblems of the four Evangelists occupying the angles, designed in a most barbarous manner, each being intended to be represented with four wings, two of wbich are angulated and cross each other on the breast. These figures are inscribed
 * vitul(us), and luhan(ncs), *aquila." Portions of gold filigrece and interliced ornaments, with sockets for jewels, occupy some of the remaining compartments of the open work, one ruby remaining in its setting. An inscription, commencing " 4 or or do ifailad doch," runs round the edye of one side; whike one of the ends has in one of its compartments a figure of an ecelesiastic (?), holding a small book and another olyect, quite in the style of the Evangelists in the Coospels of MucDurnan, with a forked Leard. The lid is wanting, but the hrunze enamelled hinge remains, with sockets, une of which retains a portion of blue glass. This very interesting relic, together with its enclosed Buok of the Gospels, belangs to thic Royal lrish Academy, and has been very carefully and fully illustrated by drawings and photographs, and descritied by Miss Stokes, in a communication made to the Society of Antiquaries of London on the 21 st November, 1867.

Here must be described the very curious ivory diptych of the 8 th or gth eentury, belonging to the chureh of St. Martin, Genocts-Elderen, Limbourg, exhibited at Mechlin in 1864. On the front leal (sec llate 52, fig. 4) is represented the Saviour, young and heardloss, with a eruciferous nimbus inseribed with the letzers \(\mathrm{Kl}: \mathrm{X}\), holding a book and a cross, trampling on the lion and dragon, and attended by two angels, and inscribed (in eapital letters, often conjoined or enclosed within each
 concticauir Leone er Desconem:" the whole surroundal by a border composed of the \(Z\).like pattern (of which latter 1 have only represented the left side) : the whole having the lackground open-cut. The back leaf is divided into two compart ments; the upper representing the Annunciation, inseribed
 of the X'ingin and St. Elizabeth (with Zachariah and Joseph).
 is open-cut, and surrumded by ens open-cut interlaceel rilboon pattern, of which a portion is representel in my plate 52 , on the left-hand side of fig. 3. 1 am acquainted with no other instance of such a treatment in ivory-work.

The only other carved ivory with which 1 am acquainted, which can satisfactorily be aseribed to an Anglo-Saxon artish, is a smalt plaque, with a representation of the Saviour seated in glory; within the Vesica pincis, with the Virgin Mary and St. Peter standing on either side. Below, two Angels support a cruss, having eight small figures standing at its sides. It bears an inscription in angulated Anglo-Saxon capitals, and belongs to the Cambrilge Antiquarian Suciety. it is very much defaced.

Herc also may be incitentally mentioned the curious cm bossed feature Snecilits or Book-cullhs, to which allasion has been made ( p . 8o) in the description of that in which the Book of Armagh is preserved as likewise to one in Mr. Petrie's collection: I found a third, in the library of the Irish Munastery of St. Isidore at Rome, and one is preserved in the library of Corpus Christi College, Oaford, containing the Irish Missal.

\section*{METAL SHRINES AND CASKETS.}
()f Amenest Sheines, the most important now in existence is that of St. Manchan, or St. Monaghan, belonging to the

1rish Mishop Kilduff. It is a coffer of yew, the sides sloping together from the base upwards, to form a roof-like ridge, it is mounted in gilt brass or bronze, and stands on four legs, from
 through which staves to carry the shrine may have been passed. the fourth ring is wanting. On each of the sloping wooden sides is riveted a bronze ornament in form of a Greek cross, \(19 \frac{1}{2}\) inches by \(+8 \frac{1}{2}\) inches, with hollow hemispherical bosses at the ends of the limbs, 3 ? inches in diameter, engraved with interlaced patterns: a similar large hoss in the centre of each cross scems to have been ornamented with silver-gile repossst plaques, one of which, showing a leaf ornament, remains. Bencath the arms of one of the crosses are riveted ten bronze figures, probably intended for saints, gradually diminishing in size from of to 5 inches. These figures are very curious, having the uppes part of the body either naked or covered with a tight-ficting garment, which shows the indentations of the ribs; the arms are, however, seen to have a puckered covering. Most of them have short beards, but three have the beard long and forked, the ninth figure holding the two ends of his beard with his hands. Several hold small books; and two hald a short hooked stick, which does not appear of sufficient size for one of the short pastoral staves, or cambatic. Round the waist, reaching nearly to the knees, each wears an apron, phililicg, or kilt, ornamented longitudinally with various pat. terns: the remainder of the legs being naked. One of these figures is engraved in the "Dublin Penny Journal," i. p-9\%. The angles are bound with brass, supported by grotesque animals' heads, with eyes formed of dark enamel or glass. Along the base of the shrine the interstices are filled with oblong pieces of unamel, \(1 \frac{1}{2}\) inch long by ? inch deep, yelluw and red, in remarkable angular pallerns. F uur pieces of similar enamel ornament the limbs of each of the crosses. The triangular conds are fitted with hrass plates, with interlaced lacenine patterns in relicf, framed in an edging, \(t\) inch wide, of brass. similarly chased. It is destitute of any inseription ; but it is asserted that it was made at the expense of Turlough U'Cunnor's son Ruderick, in the t2th century; and is not unjustly described loy the ansalists as the most beautiful piece of art - "opus puicherrimum quod fecit opifex in 1 libernia."

In Mr. Petric's collection of 1 rish antiquities is contained a small shrine with sloping sides, eoming to a sharp ridge at the top: it measures 9 inches by 7 inches. The front side has affixed to it four small bronze plates, about 2 inches high. and varying in breadth from 1 ? to 3 inches. Two of these respectively contain three, and the third two figures of ecclesiastics, whilst the fourth contains three figures of femaies. Seven of these eurions figures are represented of the full size in my Plate 52, figs. 5, 6, and 8; fig. 5 heing a precise copy of one of the pieces. In fig. 6 I have represented, in one group, three of the most striking of the four remaining male figures; but have only given a single female, as the three are identical. The dresses, as well as the objecets in the hands of these little figures, are exceedingly interesting; whilst the lung plaited hair of the females seems copied from the fasthion of the Norman ladies of the 12 th century: The hottom of the shrine is orna: marginal borders formed of riblen of small Greek crosses, with with small square enamelted thosses. This relic is traditionally known as the "Shrine of St. Moedoc," of Ferns, and has been very carefully illustrated and described by Miss Stukes, in a memoir read hefore the Socicty of Antiquaries of London on the 2rst Nuvember, 1867.

There remain also various specimens of metal-work, generally chased with the representations of the Crucifixion, which have most probably been affixed to shrines or other similar oljects of religious use. Of these the most remarkable is the bronze plate of the Crucifixion now in the Muscum of the Royal lrish Academy; carcfully represented, from a photegraph by Mr. Stuart, in the Illustrations to the and vol. of his "Sculp.
tared Stones of soutland," plate 10, werginating from Clon maenoise, the central seat of art in Ircland, and brought to the Acaulemy from Athlone, and whieh Dr. P'etrie considered to be a thonsand years old. The general design of this relic is as rude as the same subjeet is represented in the Psater of St John's College, Cambridge (Palowgrr. sacr.) ; although nothing can be more beautiful than the chased spiral and interlaced omaments with which the different figures are covered. The principal figure is 7 inches high, the head disproportionately-lange. the bodly covered with a long garment readaing from the neck to the feet, and furnished with sleeves reaching to the wrists. Two extraordinary angels hover over the arms of the cross, and Longinus and the spear-bearer (wearing large triangular cloaks) ocenpy the sides below the arms of the cross. The plaque measures 9 in. by 6 in.

In Plate 51 , figs. 7 and 8, I have represented, of the size of the originals two smaller lronze chasings of the Catcifixion. almost as archaic in their design as the one above deseribed: they are in low relief and open-eut in the back parts of the design. No, 7 is, I believe, in the collection of the Royal Irish Acalemy and No, 8 was exhibited by Matth. J. Anketell. Esq.. in the great Dublin Exhibition of 1853 . My figures are made from clectrotypes. The dresses of the two soldiets in No, 8 enrrespond nearly with those of the figures on the strine of St. Manchan. It will also be noticed that in all these early represcntations of the Crucifixion the Virgin Mary and St. John are neyer introduced.

Of Relugessy Caskets several still exist, exhibiting entirely the system of ornamentation of our ancient MSS. One of these, of wood covered with chased and elegantly incised metal plates, is contained in the Ruyal Atuseum for "Xorliske Oldsager" in Copenhagen (see W'orsaae's "Afbildninger." figs 398). It measures \(5 \frac{1}{1}\) in. wide by 4 in . high, and is in the shape of a house, with the cover forming a ridge-like roof. In the front are three raised circles. within which are introdued three dingens heads, forming the terminations of spiral lines, the whole of the remaining surface ornamented with interlaced ribibons, so slightly incised and so much wom that I was nut able to cake a satisfactory cast of it.

A sumewhat simi ar easket, both in size and workmanship preserved at Monymusk House, Aberdecnshinc) crected on the ruins of an early Culdean monastery), is described and figured in all its details, in colours, by Mr. Stuart, "Sculpt Stunes," vol. ii., Illustr.. pl. 11

A third casket of the same form, and measuring about 4 in. long by \(3 \frac{1}{1}\) in, high, was exbitited by the Royal Irish Academy in the great Dublin Exhihition of 1853 . The three circular ornaments in from are enameled in pale yellow and dark green colours, and the ground surface is incised with the step pattern. The ridge eerminates at each end in a dack's head.

Thic Grand-Ducal Museum of Brunvwick also contains an ivor; easket nearly of the same form as the three preceding. of the back of wbich a representation is given in Plate 53. fig- 8 , It is divided into small compartments, on which are sculptured in low relief, fancastic birt not inclegant dragons and birds with long interlaced tails; exoept in the lower central enmpartment. in which the spisal pattern is introduced, and in tbe midelle compartment of the lid, in which the animals are sporting on the branches of a central tree. A long description of the easket sipposed to have been made for the reception of a copy of the Scriptures rather than fior a reliquary, is given, with figures of all the four sides. ly Profosor Cilorge Stephens, in the " Journal of the Kilkenny Arch.eol, sical Society." vol, iv., new series, 1863. The bottom of the casket is plan, but is surrounded by a narrow beirder, on which is inseribed (twice repeated) the Runic inseripti in given beneath the casket in my S3rd Plate. Several reaclings have leen given of this inseriptime, in the same journal, one of which would refer the corset to the Gth eentury and to a Northumbrian orivin. On comparing the Runic letten, houever, with the iarious alphabets
pivell in Profe o Stephens great wonk on Rume inscriptions I find them to seoril best with a MN of the gth century: The umaments on the other sides of the boox resemble thowe of the back, exeept that the spiral pattern does not appear on either of them.

The Sukise of the Asin of \(\mathrm{S}_{\mathrm{r}}\). Lachit ts Belonging to A. Fountaine, Esq.. described and figured in the " Vetusta Monument.3." vol, vi. pl, 19), the Fixcmil Patasake, or Shrine of St. I'atrick's Tooth, beonging to 1)r. Stokes (a work of the \({ }^{3}\) th or \({ }^{\text {tath }}\) century, with Ciothic arches and lettering): the Surine. of St. Patherk's Hand. placed in 1hown Abbey in it 186 , carried off by Edward Bruce in 1315 , and now belongins: to the Roman Catholic Bishop of Down and Connor, the Cose 소oum (or Ildy, Body), formerly belonging to the chapel of Temple Cross, co. Westmeath (sec V'allancey's "Coll.," i. p. 73), having on its front a fygure of the erncified Saviour, of a very rude and early type, and a large oval er'stal, the romided upper part with a nide figure of a priest (the head in relief). and two figures on horseback, and lange birds, the interstices filled in with early interlaced work, now belonging to Geo. Smitb. Eis?. of Dublin: and the splendid Cross or Cesc, in the nuseuns of the Royal Irish Aendemy. of which there is an admirable coloured drawing in the South Kensington Muscum-nay all be referred to in this place

\section*{PASTORIL ST.JVES}

Allusion has already been made, in the deseription of the Gospels of MaeDurnan, to the ancient E'motal Stavis or Cambatiex of the Anglo-Saxon and Irish bishops, which aro quite unlike those of any other country, and of which nu example is deseribed or fygured cither hy Mesun. Barrault and Martin (" Le Biton Pastoral." 8556 ), or the Count Bastard (in the "Bulletin Com. Hist et Arts de France," tome iv, i860). One of the mnst important of these, as a work of art, is that belongying to the Dake of Devonshire, supposed to have been used by St. Carthag, first Bishop of Lismore. It is made of woud overlaid with bronze, and is very similar to my figure \(s\) in Ilate 53 The head is partly gilt and set with bosses of glass or vitreous mosaic, and surmounted by a erest formed of firm lacentine aninals in open-work, cerninating helow in a nunster's head with blue glass eyes. An ornamental boss, much ruyn, is fixed in the middle of the stem, formed of nut fewer than thirsy small compartments, filled in with figures of monstrous animals and men interlaced together; one of which (formed of fisur men kneeling but without arms) is represented in Plate 53. fig. 5. This portim, as well as the ornamental base of the staff, is nielloed and inlaid with silver. There is an trish inserption on the stiff, stating it to have been made for Nual Mac Meic AEducain (Bishop of Lismore, who died in 1113) by Nechtar. It is most probable that the wooden purion of the staff is much mure ancient. and that the inscription refers only to the mezal cover. Carcful figures of this staff, with its detaits are given by Mr. H. O'A eill (" The Fine Arts and Civiliation of Anciem Irclanil." 18: \(\mathrm{O}_{3}\) ). 1t is 3 ft . \(9 \frac{1}{4} \mathrm{in}\). lon, t

The pastoral staff of Clonmacnoise, represented in Plate 53 fig. 2, resembles the preeeding in general form, but the head is inlaid with silver and mielloed in an interlaced patern, surmounted by a row of grotesque animals biting each other's cails, in bronze, of which only five remain : the end of the erook bears a lange head, and beneath it is a full-jength figure of a bishop treading on a dragon : a projecting band of ormament at the top of the stem is furmed of grotesque monsters with eails interlaced and set with stuls of blie gla s. In the centre of the stem is a
 evident from the worn state of this eentral br a that these staves must have been earricel reating upon the vivulder of the bushop. Another boas with mserted plaques of interlaced ormament: and with sockets for sturk, surround the wattom of the si if above the basal spike. It is \(3 \mathrm{ft}, \mathrm{z}\) in. hing. and belongs to the Roy;al Irish Acadum

The pastoral staff of St, Melis, belonging in the Right Rev. Bishop Kilduff, is represented in my l'hae 53. fig. 3. It is of yew, envered with plates of brome riveted on the surface of the crook, and three lowses, c wered with small interlacel ornament in ripoluss? work: bands and rows of studs, two of which, of cont and ghass respectively, eemain, seem to have ornanemted the head and other parts of the seaff. the fryure of a bishop, in a niehe edged with silver, is fixerl at the fromt of the crook. Although apparently of 1 sth century work, some portions of the ornament may he older. It is 3 ft . \(\frac{1}{2}\) ins. lang:

The paskeral staff of Maelfinnin, in the same sylye, which belonged to Cardinal Wiseman, was exhribited in the great Dublin I A.xhibition of \(\pm 553\), and bears an Irish inseription on the under part of the crook, the crest of which is formet of tweatytwo birds arranged in pairs. It bas seeently heen aecquired by the British Musemm, which also pooseseses the upper part of another staff, having a number of small compartments filled with guldea interlaced filigrecework. Several ofleers, also more or less entire, are in the Museum of the Ruyal Irish Aeademy: and another, hishly ornamented and enamellel, with portions off six others, of plainer design, are in the collection of Mr. Detrie.

The head of the highly oroamented Quigrich or Crosier of St. Fillan has been engraved, with its dotails, from my drawings, in the "Journal of the Irelucological Institute," vol, xvi. p. 41. accompanied by curious noxices of its supposed miraculous poskers; and in the same work are ellgraved partions of what appears to have been an 1rish Tau cross, having a boat-shaped head, with the ends recurvel, and terminating in dragons leads, and with bosses in the style of the Lismore erosier. It is in Whe Muscum of the Kilkenny Arehoologieal Society, and is quite unique.

In the Treasury of the Cathedral of St. Giall is preserved the reputed pastoral staff of \(\mathrm{St}_{\mathrm{t}}\). Gall. I regret that 1 am umable to give any aceount of its form or material.

In Plate 53, fig. 1,1 have represented, of full sire, the head of another unique pastoral staff earved in walnis-touth, fomed in the ruins of Aghadoe Cathedral, in Ireland. (Sit "Cients. Mage." April, 1so \&. p. \$13.) The whorl terminates in a lange dragen's head biting the leg of a man trying to escape, whilst the crown of the head of the dragon is scized by the mouth of a smaller nondescripe animal, whase netk, budy, and legs furm portion of the interheed work of the stem of the staff. The erest of the erixik is formed by a series of pierced step-like ernekets. (Sire further on Earlj; Celtic Cambatt.e, Stuart, "Sculp. Seones of Scotland," ii. liv., and Robertson, "Proe. Sue. Antiq. Scotland," ii 14 and 125.)

\section*{SACRED BELL.S}

Amsther elass of relies lectd, like the Cumblulachs and CamIs,ute:s in great veneration, and offen used fors the purpuse of atministering oathe, combists of the 13 Axis 131.t. , of the carly saints, which have from time to time been covered with precious met:is and gems, and which consequently' often exhibit sac cessive stag s of art-wark. Of these the most highly clecorited is the liell of St Patrick, now belonging to the Rev 1) Tordd. of Trinity Collegec, Dublin. This bell, which is frequemti) referred to in the Irish annals, was known mader the name of the "Clogran-eadhachata Phatraic." or "the Dell of St. P'arick's Will." given by st . Columbsis to the ehurch of Armagh. At the commenement of the 12th century it had a special keeper : its subsequent custody semained in the same family for several ecnturies, proving a semree of considerable emolument. In A.1). 104. its clesecration cost the inhahitants of the barony of Lower i)undalk, co. Lounh, and of Cremorne: co. Monaghan, an enormous penalty; Niall, son of Maellachlatinn, having carried off tweive hundred cows and a number of prisoners, in reverge of the perjury committed in taking a fatse path on this bell. The bell itself is of the usual square form, diminishing upwards, furmed of thick sheet iron greatly corroded, with is
hoop at the wop for the hand it is 6 in high, 5 m. wite aml 4 in. deep, at the mouth. It is enelosed in a splendidly omamented case, of whieh my Ilate 52 , fig. I, represeuts the side view, whilut fig a represents the upper part of the lack, showing portion of the Irish inscription. The entire height of the caver with its haudle is \(10 \frac{1}{1}\) inches. The bollness of the interlaced filligree ribloon design, the ribbons terminating in the heads of strunge lizard-like animals, is very striking: whilst the inanner in which the birds are introdueel in the branches of a tree fin fige, 2), recalls the treatment of the lfrenswick ivory casket. To the square knot in the middtle of the ormamental circle on each side is affixed o chais. The ornaments of the circle and top are chased, but the remainder are cut out in open-work and fixed by pins tw the enpper plate of the sides. Originally it appears to have been covered with ornaments of gold and silver and coloured pasees. Comelians and erystals mounted in silser and golit have, however. been added by way of reparation The front of the lower portion of the cover is arranged so as to form a cross with a great crystal at the intersection of the arms, which are formed of bars divided into compartments with smaller interlaced patteris, the whole surrounded by borlers divided into oblong compartments, alternately filled with precious stonce and ornamental metal-werk; as are also the four spaces above and below the arms of the cross.

The inseription, which exteods round the four sides of the back of the Lell, is to be read (ia Einglish characters).-

Or do domnall it Lachlaind las i netern-
ad in clocess ocus do Domnall chomartia phairace seo n de mail ocus itor:1) (arthalan of tnacthallond do maer in eh luce ocus do Choodulig i Inmanen cona maccaib ro cuarrus
Of which the following is a literal translation :-" \(\boldsymbol{\lambda}\) prayer for Dunnell O'Lochlain, through whom this bell [or bell shrinc] was made: and for Donnell, the successer of Patrick, with whom it was made: and for Cahalan OMM Mhollan, the keeper of the bell and for Cuslulig O Inmainen with his sons, who eovered it."

1 Homadl ()'Lochlain or MacLochlain, as he is called by the F'our Misters, was monarch of Ireland A.1). 108 3-1121. The "sucesesur of P'atrick" here spoken of was Donnell Mac.lmi halkadha or Mac.Aulay, who was Areblishop and Abbot of Armargh. A.D. 1091-1105: so that the cover of the bell must have been executed between the two latter dates.

A folio volume descriptive of the bell, with five chromolithographic plates, was pullished by Messrs. Wiard \& Co., ISthast, is 85 , from the pen of the Rev. Dr. Reeves. (Sere aliso Recves' " Eecles. Antiquitics of Down, Connor, and Dromore,' Rep. 369-375; and Stuart's " Historical Memoirs of the llistory of Armagh," Newry, : 819 ) My- figures are taken from a very eareful serics of drawiogs made by alr. Henry ONcill.

Another bell, abeut \(S\) in. high, of bronze. also ascribed to St. Patrick, being simply inseribed with the name l'ATRIC1, and ilestitute of ormament, is in the cullection of Mr. Petric.

The Bell of St Gall is also preserved in the Treasury of the Catheelral of St. Gall. It is of the usual quadrangulas form. (Siec " Irish Eiccles. Journal," vol. v. p. 132.)

The Barnan Caulawn or Cullain, or Bell of St. Culamis, brother of Cormae M'Cullenan, King, bishop, and lexiengrapher of Cishel, killed in A.1). gos, was exhribited by T. L. Couke, Esyl. fogether with the Bell of Sc Ruadhan of Lorrha, thase of St . Cuanua of Killshanny, that of St. Mulun of Clonfert Molua, that of St . Camin of Kilcamin, and several others), in the great Dublin Exhibition of 1853 , and has, with the whole of his collection, been purelased by the trustees of the British Nuscum. The first of these is \(11 \frac{1}{} \mathrm{in}\), high and 8 in . broad at the bottom, the upper part is beautifully inlaid with gold and silver, and nielloed; a figuse of it is given in the "Arehzologia Cambrensis," iv. 1. 13.

The Clog Morgue, or Bell of St . Megrue, with its shriae or cover, and an ancicent bell called the Marre Garreaghan, are in the collection of Areldeacon Beresford, of Ardagh: the gulden bell
of St. Senan, of Scattery lsland, it that of F. Keane. I of Kilrush: the bell of Irmagh, in the Reyal Irish Aende is is simply inscribed " \(\ddagger\) Oroit Ar Chumascach M Alell 2" pray for Chmmaseach son of \(\mathrm{NH}^{-1}\). Thic death of thii Ch mat ench. who was economist of the Cathedral of . Trnian hh, is recenrdel in the Aunals of the Four Masten in the year n : Hi, muther was the dawhther of Murlach, Li of Uliter The bell, of tromze, excellenty made, is fgurud in the "A Arthizolegia Cime: bransi," iii p 220

The bell of St. Muran, of the ame firm as that of St . Parick, with the front omamented with filigreework and precious stones, arranged in the same manmer, but only \(6 \frac{1}{1}\) inches high, is now in the late Lord Londesbonughi's Muxeum. and was engraved by Mr. Fairholt in the work descriptive of the contents of that collection.

1 may refer to four papers on the subject of these hand-bells, and the traditions connected with them, publishexl with figures by' myself in the "Archaologia Cambrensis," vols, iii. and iv.., where I have also given a small figure of the beautifilly ornamented bell of SL Connelkeel, the handle at the top of which has disappeared. The Museum of the Royal Irish Academy possesses a cellection of these ancient belle, generally: however, of rude workmanship, as well as a number of drawangs of similar objects, arranged in one of elecir vatuable porfolion of representations of such relics.

\section*{OTHER EARLY METAL RELICS.}

Ifere also, from the peculiar ornamentation upon some of the specimens, must be noticed centain fittencel oval spors. SHATLD ARTKIES of bronze, supponed to be of religious uise, of which specimens exist in the eillections of the Riyal lrish Academy, the Edinburgh Mureum, the British Muscum (from the cullection of Mr. Roach Simith), the Ashra itan Muxum, and Mr. Alisert W'ay's cullection. They are con i cred to be amonest the carliest Christian relics divenvered in thee ishand I can here. however, conly refer to the dencriptions and ii wres which liave been published of them by Mr. Barnuell, in the "Archacologial Cambrenvis," for July, t:862, and January, s\$G.

A circular perforated spom, figared by Douglas in the "Narnia." may possibly bc of analuggous use.

Certain Metal Bow, wf Angh-Sieron warkmanship, suppored to be syecimens of the Ganit.e., or vesels suspended in churehes, have oceasionally been met with, and are remarkable for their enamelled and chased omaments, in the style of those of the earlier Auglo-Saxon MSS. From one of these, two ornaments are represented in Plate 53. fig \(\&\) (a circular disc, with the spiral pattern, and with a rim having the letter 7. repouted). and fig. 9. a Stag. treated in the same style as the Calf in the Gospels of St. Columba, \&e. The howl is of inclues in diameter by \(4 \ddagger\) decp, made of thin reddish-yellow bronze, with a circular elevation, or boss, in the middle at the bottum, and with an indentation ruund the outside of the rim to hold a metal hand, or other means of suspension. The outside is overkid with these afpligue omaments, made of thin plates of bronze, tinned or silvered; the outside of the bowl being divided into four spaces by narrow bands, ornamented with interlaced ribbon-work, each surmounted near the rim by a cireular dise \{fy. 4\}, on each side of which is an axe-shaped piece, with interlaced chasing.

Fiach of the four spaces contained figures of stags, fishics, and several rudely-lesigned birds. Within tie coneave boitesm of the outside of the bowl have been attachel pieces of similar ornamented metal-work: so that it is evident that it was intended to be secen from below. The specimen was found near Lullingstonc Castie. Kent, and belongs to Sir Percival flart Dyke. Bart. It is figured in the "Archxolugia Cantiana." vol. iii. pl , Several other specimens are descritied in the "Journal of the Archeological Institute." vol, xiv pp: 93 and 174. also in 1)ouglas's "Nenias. pil 2 and 12 . Mr. Reach
 55. is. .- 1 in Mr T Wright's "Archeed acal Album." \(\mathrm{p}=\mathrm{s}\) Thes are mentioned liy Inastavius .i. 1 other early "riters amoms, the precions giffo made to churches, and are e ae ibul by Dueange as "lance, set disci in Eeclesus, a lique rihum pendentes corcis vel hampadilus intructi."

The E.S Mez Lain Jtwht of Kimg Alffol, pre ory d in the Ashmulean Miscum at Oxford, adnuirably engraved in the - Journal of the Archautesical Invtiture," vol is IP \(164,105\). and in Mr Shaw's • Dresses and Decorations," with vever. 1 emanments in the same style, alluiled to in that work, teryether with anoher, still undescribed, in the Ashmulean Mluenm, merrit copecial mutice, as well as the Rence of L-thelivalf, Limg of Wessex. A I) \(836-8_{3} 8\), father of Alfred the Great. preserved in the llitish Museum (aho figurad in the "Arehao. figical journal " th. p. 103 ) and Shaw ( 26 ), and of Alifvess. Bishop of Sherbome, A.IS. 817 ; \(\mathrm{S67}_{7}\) ("Arch.evlogio," vol iv P. 47)" Many of the inglo Saxion, Irish. and scotely 1 mit L+ alno exhibit ornamentation preciecly agreeing with that of the Miss.

\section*{THE FLABL:LL.UM}

In several of the miniatures in the Book of Kells, as also in the remarkalble drawing of the curpoined Evangelistic symbuls in the Goxpeh of Treves (Plate 20), an object is represented in the hands of sume of the figures wheh apprans to me to be clearly intended for the fan (Jidicllmm, pariziov), whech has been used as purtiom of the sacramental implentents from a very early age. bath in the Greek and Latin churches, in the furmer of which it is still in c mstant use being held by the I eacon during the recital of the Canon of the Mass, when the huly Elemuits are uncovered, over which it is waved to drive away flies: whence, in the fourteenth century, the names of "muscalia " ant) "esmouchnir" were applied to it in France. Dr Rock ("Church of our Fathers," iii. pl. 2, p. 19i) and Mr. A II ay ("Journ. Archawl. Inst " v p. 205) have given full dencrijtions of this instrument, with figures from illuminated mixt , representing its uve. To these may be added the full-sired figures of the flabelluma de Tournus, given by Sommerard ("Les Arts an. Moyen Age." ch. Aiv. pl. \& and 17)

The fan of Qucen Theotalinda, made of purple vellum. illuminated with g गld and silver ornaments and letters. is will pre erved at Mon 4 , and has been deseribed and fis,ured lay Mr Burges, in the "Journal of the Arehoevlogical Institute." xiv p. 17. but a more heautiful illustration of the use of this instmment is given in an illuminated manuseript, of which a facesimile was prepared for publication by Count Bastard, and of which 1 was fortunate enough to procure a proof impression for the Bodleias Library:

The Maranites make use of fans formed of plates of silver or brass, surromuded a ith litule bells, a peculiarity which seems Hhustrated in the drawing from the Boak of Kells, given in my Phate 53 . fik 7, and which, in page 3r, 1 have suggested constained representations of small bells.

\section*{THE HOLY KNIFE}

In the remarkable figure of the ennjoined Evangelistic Symbols in the Gospels of Trèves. Plate 20, is represented. as held by the righth hand of the "Home!' an olyect which, in the description of that volume. 1 have regarded as a knife, the olyect of the introduction of which, in tlie drawing as well as the use of the ubject itself, in the Anglo-Saxon Chureh, seem to reqquire the following observations.

The holy kifife, or spear (/3melie, Aiskeri, as it is termed in the Greek Church). of whicb several very beantiful specimens were exhilited, wheth other church plate, in the Russian departnent at various reeent International Exhibutions, is u d both for cutting and stalumg the sacramental broud, of which,

in Rusia, there are usmatly placed five loaves of oblation but in Grecee generally only onc, upon the credence-table, and where it is blessed and divided during a preparatory office of the Credence, at which the public are rarely present. These loaves are flat cakes, having in the middle a simall square prajection. stamped on the top with a cross and the letters IC, XC, NI, K.A (i, e., Jesus Christ conquers) in the fuur angles. This middle piece is called the Jloly Lamb (amnos): and, after a benediction, each side of it is pisreed by the priest at the recital of the words." He was led as a lamb to the slaughter, and as a blameless hamb before his shearers, so opened he not his mouth." The holy spear is then thrust obliquely into the right side of the IIoly Lamb, and at the words. "For his life was taken away from the earth," the latter is lifted from the loaf, which, in like manner, is blessed, cut, and stabbed at its righe side, at the words, "One of the soldiers, with a spear, piereed his side." \&e. The several loaves are then cut into many small pieces, each in henour and memory of the Virgin Mary, or some special saint. the bistop and clergy of the diocesc, the founder of the church, the living, or the dead. When thus blessed and dividut, it is covered with the star-cover. the veil, and the pall, and lefe at the credence-table until the second grand procession during the Mass, when it is carried with as much pomp as possible from the Creelence Chapel through the claurch to the High Alar within the Iconostasis, the gates of which are closed during the mist solemn portion of the servies of the Mass. Such is the ceremonial use of the knife in the Eastern Church: but in the Romish Church, the host being only a thin wafer, is broken, not cut, by the priest: but it is still the enstom in some churches, after the Mass is ended. to bless and cut into small picees a loaf of hread (Eulogia), which is then distributed among the people: and the Anglo-Saxons followed this custom of giving the holy wafer, which was eut into small slices with a knife, very likely set apart for thic purpose, for distribution among the people, who went up and reecived it from the pricst, whose hand they kissed: and Dr. Rock informs us ("Church of our Jathers." i. p. 136) "that at Vereelli, in the sacristy of St. Andrew's, is kept a very eurious kuife, said to have once belonged to St. Thomas of Canterbury, and is stepposed to have been used by him in Engtand in cutting the holy loar. It is mast likely of Anglo-Stixom workmanship, and was given to this church by Cardinal Guala, or Walo, who came as legrate to England in 1286. The blate is of an unusual shape, and its handle of box-wood, earved with the occupations of each month throughout the year, somewhat resembling the same subjects in Shaw's - Dresses and I Secorations,' from the Anglo. Saxon MS. Jubius, A. V1. This knife is figured in Allegrana's Opusculi cruditi,' P. 35. 4to.: Cremona, \(1 ;\) St. Among the sacred ornaments belonging, in the early part of the ninth century, to the church of St. Riquicr, in France, was 'eultellus auro et margaritis paratus." (") © Atariorum Omatu,' Chron. Cantel., ed. I'Achery. Spicil, ii. p. 306.) There ean be litife doubt but such a richly-ornamented kwife muse have been for cutting the holy loaf." "The miniatures wheh I lave published, consequently; seem to me to go far to prove that both the knife and fan were employed in the Anglo-Saxon Church.

\section*{RELICS OF ST. CLTTHBERT.}

As the Gospuls of Lindisfarne, written in honour of St. Cuthbert, constitute so important an element in the early history of the arts of this country, I cannot close this Appendix withont noticing the remarkable series of relies of that Saine still preserved in the Cathedral of Durham. These consist of the fragments of his coffin. portable silver altar. comb, burse, and robes. The body of the Saint was enclosed in three coffias, the innermost of which, not only on the testimony of Reginald and the anonymous monk, both his-
torians of St. Cuthert, liut also from that of the enffin itself. was doubtless the ielentical coffin in which the remains of the Saint were phaced in A.D. 69 8, eleven years after his death. The entire surface of this coffin was covered with figures of saints and inscriptions, cut in grooved lines, agrecing exaetly with the style of the drawings and the form of the leters (and even the spelling of the same Iohanuis, in the nominative case) with the undoubed carliest Hiberno-Saxoa figures of the Evangelists.

Mr. Raine, in his "Saint Cuthbert," has given a facesimile of the upper part of the figure of S . John, of the full size die head, with the nimbus, is 4 inches high, the right hand is laid open upon the breast, and the left hand, cotered, holds a book. Unfortunately, the whole of this coffin is broken into small framments, so that no entire figure exists but those of St. Thomas, St. Peter (holding in his right hand the keys), st. Andrew, St. Matthew, St. Michacl, and St. Paul, with another fygure, with a Latin inscription in Runic characters, which Mr. Raine tuinks may be intended for IIISUS SANCTLS, a suggestion which does not appear to me tenable, as the Saviour is never so designated. Figures with wings, apparently angels: another figure, holding a seeptre: portions of drapery: St. Luke with a bull, with a nimbus; the Vingin and Child, the fore feet of a lion, and the head and neek of an eagle, with a nimbus, occur on various fragments. With respect to the letters of the inseriptions, Mr. Raine observes that "it is marvellous how perfectly they resemble the capitals in the Gospels of Lindisfarne given by Astle, and thus prove Uhemselves to be coeval with that book."

The various accounts of the enveloping the body of the Saint at diffeeent times with gorgeous rubes account for the fact that Mr. Kaine was able to discover, amongst the fa; ments, not fewer than five different silken embroidered coverings, of two of which he gives engravings. One of these represents a knight on horseback, with hawk and hound. enclosed in an elaborate eight-lubed rosettc. surrounded by detached leaves. below which is a border of ornamenes (which Mr. Raine fancied representexl the thunderiboles of Jove): below which is a row of rabhits, which Mr. Raine supprosed had especial allusion to Lindisfarne, where that animal abounded The other robe represenes, in an ornamented circle, a fantastical ship sailing on the sea, surrounded by fishes and ducks; the leteer again supposed by Mr. Raine to represent the "eid re ducks," in which St. Cuethbert took such great delight that they have ever since been called by his name, and consequently prove that the splendid robe was expressly made for the Suint, just as Dr. Rock supposes that the ornamental birds reqre. sented in the MISS. are also intended for St . Cuthbert's ducks. The many specimens which have lately been figured of Byzarttine falrics enable us to determine that these robes were eertainly lroughe from the East: and when we refer to the Athelstan in person visising the shrine of the Saint fat presenting to it a great number of valuable objeces, including two patens, one made of gold and the other fabricated of Grecian workmanship (Greco opere), seven robes, three curtains, three pieces of tapestry. \&e.; whilst King Edmund is expressly sid to have turned aside on his march against the Scots, to visit the shrine of St Cuthbert and iovoke his aid, when, upon bended knee, he placed two bracelets taken from his own arms, together with two robes of Grecian workmanship, upon the holy body"duo pallia green supra sanctum corpus posuit." There can be little doubt that these are the two robes figured by Mr . Raine.

A large ivory comb (one of the usual episcopal insignia \({ }^{4}\) )
- The comb given by Chariemagne to the Cathedmal of Oanabruck is wia

 found is intermente
 of lerge and toin of smill teeth, atre with a large hole in the aniddle between che rows it is mentioned liere in connection with the legend that the body of the Saint was incorruptible, which appers to have been evidenced by the fine grolden threads with which the head was gin having been eakibited to the faithful as the hair of the Saint, which were of course not destruyed when placed w a flame. Mr Rane, however, constders thus cumb seareely contemporary 4 ith the Suint.

The small square portable altar, measuring 6 inches by 5 t. covered with a sitver plate is unquestionably of the time of the sant himelf. In the centre, within a circle, is a cross with equal limbs, terminating in scrolls, the spaces between the limhs filled in with raised materiaced narrow rihhons, surrounding this was a circular botter, inseribed with Roman eapital letters half an inch high, but the few remaining are of doubtful interpretation, the angles of the square are filled in with a foliated arnament. The tablet of wood thus eovered was also found to be inscribed " IN HONOR

S PETRV:" with ewo rosses: the letters precisely resembling the capitals emplayed in the Durham MS., A. ii. 17 , coeval with Si. Cuthbert.

The stole and maniple found on the body of the Saint are tent less intereating, as the date of their execution is fixed to the period between 905 and 986 by the inscriptions of each. show ngt that they were made by Queen N:lfled, the wife of King Edward the Elder, "P1O EPISCOPO FRITHESTANO," of Winchester, and there seems no reason to doubt that daey were taken by King Athelstan, in 934, two years after -rithestan's death. from Winchester, and deposited at the
 a maniple" bensi exprealy mentioned amongesthem. The groundwork of the at te is clath of gold threat, as brilliant als when first made, In the middle of its lenath was embirondered the Agaus Dei. followed by full-length fitures of all the Proplets, whose names were inseribed at the siles. The maniple eilltained in the modde the Deror rot for, and foeures of St Gregory. Jeter the Deaculs. St John B.iptist, St Sistus Episcp. Laurence the Iteacon, and st. James. These fizures are by mo means ill slrawn, and are beantifully emberotele red Many of them hed branches, and folliage is freely intereluced
 issuc, apparently also portions of the donations of King Athelvan. a second maniple of meree recent date, a linen bay for hulding the sacramental sements, duultiess used by it Cuthbert. together wath his pectural cross of guld (Ruine pl. 1. fig 3. "Old Fingland. fig. 223). and portions of the fine geld wire found about the head. which has heen suppesed to be the material exhibited as the indestructible hair of the Saiot when held in the flame (Raine, pp. 59. 212), are still preserved it Durhant.

On a former examination of the tomb of the saint in 1104 . there was found a small copy of the Gospel of St John, of which an account and facesimile are given by Dr. Milner, in the "Arehavologia," vol, xvi., which is written in small Koman uncials of a very ancient character. (See"I'all. sacr. pict 6osip S. Augustine and Cushbers." fig, 3 )

Thus the tumb of st Cinthbert formed a veritalsle musenm of medixeval art

\section*{AL-SICDILES \(>F\)} TRE WINIATVRFS

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[^0]:    - The remarks of the late Mr. Kemble on the exelusive peculiarity of these spiral patterns, combuned in his adheross delivered to the l'resident and members of the Rengal frivh Academy, at their mecting. Febrnary oth, 1857, are too important not to be liere alluded to. They have been quoted by Mr. Stuart in the and volume of the "Sculptured Stanes of seathand." p. \&
    + The Welsh lapidary inscriptions form a continumu

[^1]:    - Thus Ethelwulf, the father of Alfred, married as his second wife. Judith. daughter of Chaskes the Bald. Alfred himself visited Rome several times, and the Carlovingian Otho the Grest, of Giermany, married the sister of King Athelstan. The Coromation Osth Beok and the Psalter of King Athelstan, buth in the British Museum,

[^2]:    are proufs of this intercommanication. The historical details of both these volumes are given in my "P'alaeographia sacra."
    $\dagger$ Mr. French's theory that the interlaced ormamentation of these islands wriginated in the interlaced wickerwork of the gigantic animals within which the natives immolated their victims, is ingenious, but scarcely tenable.

[^3]:    - In the fae-simile, Plate 1, the ground colour of the texs, at the fuot, has been printed in too chocolate a tim
    + Nouy Tr. de Dipl., iii pl. 4z, div, ii. This fine

[^4]:    - It is interesting to notice that the chier inter-
    of the garment of one of the small Irish Eeclesiastics lacemene of this chair is exactly reproduced in the border
    in Mr. Petric's Shrime. Sie Plate 52, fig. 5

[^5]:    - See fac-ximiles in Count Bastard's great work.
    + No. 22 88 . See Humphrey's III. Books of M Ages.
    : In some copies the ground colour of the different

[^6]:    is $t 00$ plainly shown in my plate.

    + Sie another translation in Sylvanus's "Rambles in Sweden," p. 287.

[^7]:    - See, for instance, the Cirant made by King Canute to Archlishop AEthelnoth, in "Palaeogr. saer. piet." (Gospels of AlaciDurnan (11.2).
    + Grorea Steptexs: "Forteckning ofver de forbamsta [3rittiska och Frousyska Handskrifterna uti Kongl, Billigoth.

[^8]:    i Stuckholm, \&e." 1847 (a Copy in the British Museum Library), and in his "Description of Two Leaves of King Waldhere's Lay." Cheapinghaven (Copenhagen), 1860.
    "See also Kemble's "Saxons in England," i, 299.

[^9]:    - Sce Astle, tab, xiv, for fac-simile from hit, Matt, xii, 15, 16, and 24

[^10]:    - The uncial letters of the text are not exceeded in beauty by any known MIS. The nearest approach to them is made by the MS of Si. Prosper of the sisth century.

[^11]:    in the Paris Library. (N. Tr. Dipl. Plate 43: and see
    Plate 44, for others of the seventh ecotury.)

[^12]:    - The interpolated illumination at present forming the first page of the MS seems to have been introduced as a memorial of the urnamental eover

[^13]:    - Hist. of Domestic Manners in England." 4t). 1802.
    + Clarles Kinight's "Pictorial Itict, of England," vol. i.
    ; It is a remsirkable circumstance, that whilst the Anglu-sixon coppyist of the classical drawings of the

[^14]:    Aratus, published in the Archurplogia, had suited them (t) his own times and style, the several copplists of these illustrations of the Psalms in the Harleian MS. 603, and the Fadwine: Psalter, rendered them almost stroke for stroke

[^15]:    - Copies of this page, and of the two other illuminated pages contained in my seventls Plate, have been given by Mr. Stuart, in the illustrations to the second volume

[^16]:    of his most valuable work on the seulptured stones of sicutland, from a proof of the plate communicated by me for thate purpose:

[^17]:    - Mr Wilde, in his Catalogue of the Museum of the Royal Irish Academy, p. $28_{4}$. has given representations of (wo shoes, the second of which (fig. 184) is illustrated by the drawing before us. The interlaced ormament of the front of its instep, and the stender angulated lines of the point above its hect, necur in the manuscript before us, the latter especially being found to correspond almust exactly with the manner in which the small white squares in the centre of the design of foll $17 \mathrm{~V} V$ (my Hate 7 . left-

[^18]:    - Sar Article on the Irish Cumhdachs in the Appendix.
    + More literally. Oratio et benedietio Columbercilla, pro Flannio filio Mailvechalli, pro rege Iliberni.e. per quem factum est to operinemti huc. (Reever's "Life
    of St. Columba," 1. 327, nole W.)
    :"Art of Illumiating." p. 16.
    \& "Irish Ecclesiastical Journal," iv. [2. 32, 20th Sip. tember, $1 \times 40$

[^19]:    - Here evidently referring to "The Lheok of Kells."

[^20]:    - Colgan, "Trias Thaum." p. 438
    t "Irish E.cel. Journ." iv. p. 37.
    \$ The corresponding word. Cholaimeille is rendered "Columbas Ecclesiarum" by Dr. O'Conor. Columba wan. however, baptired by the presbyter Cruithneclan, under the name of Culum, to which the addition of cille, signifying. of the Church (rut churches), was sulsequently made in reference to his diligent attendance at the church of his youthful sojours. (Reeves, p. Ixx.) Bede rightly derives "Columeclli a cella et Culumba" (H. E., v. q). So O'1 Jonnell, as translated by Colgan, "Additamento bills quod cellam

[^21]:    - The "Four Nasters" state, according to O'Conor, that the fame of the volusse was owing to the venemtion paici to it as an oath-book. "Proccipua reliquin occidentalis mundi ad juramenta jriestanda fuit ista contra perjimria ho. minmm:" and O'1onovan and l'etric translate the word suenda by the word sungnlar, which Dr. Toild renders hnman

[^22]:    + This bell is ealled the Bell of St l'atrick's Testament by the "Finur Masters," and evidence exists in support of the opinion that the " Bell of St. Patrick," of whose splendid outer covering two portions are represented in my Plate 52 , figs. 1 and 2, was the one here referred to.

[^23]:    - In the original the whole ground of the square enclosing the miniature of the Dirgin and Child is coloured
    burnt siemna. It is leff white in most of the copies of my " Palatographia."

[^24]:    - 1r. Todd says that this "is singularly in accordance with the doetrise of the School divines, which represents the aurcola, as they term it, as pecultar to certain saints, and indicative of thecir vietory over the workd, the flesh, and the devil. It would therefore be improper, according to this notion of it, to represent our Lord, or an Angel, with the aurcola, an error into which many modern painters have neverhicless repeatedly fallen. But the theory of the Sehool theologians, that the aureola of a virgin is white. [' Wirgines siquidem in capite aliquam coronulam albam, Martyre rubeam, et Doctores virides gestabant" Jos. Angles, Filores Theol., p. 39x, has mot been adopted in the ancient pieture before us; for the slory round the Blessed Virgin's liead is there represented in several colours, yellow, porple, green, and white." The abowe attribution of the aurcola (by which term : appreliend Dr. Todd alludes to the circular nimburs round the head, and not the whole oval ghory, more deanitively termed the aureola, with which the entire body of a

[^25]:    - Mr. Petric, mistaking the figure of St Matthew for Christ himself, thus speaks of this picture ("Cromlech on Howth," P. 2S): "The petenck, the birel of Jone, was an ancient paban symforl, and used to signify the defification of an Fimpress, as we find from many of the old Koman coins and modats. The carly Christians, accustomed to this interpretation. adopted it as a general emblem of the mortal exchanged for the inmortal existence: and wilh this signification the pesterck is seen, with outspread sail, on the walls and ecilings of citacomsts, the tombs of the Martyrs, and many of the sareoplagi in Rome, down to the fourth and fifth century; which oec fond it placed at each site of the head of Christ, starding amidst a garland of trefoil in the fromzispicee of the Rouk of Kells" (With the exception of the inaccurate statement at the end of

[^26]:    - The marginal designs, and larger initials, in this beautiful work, are, with one exception, copied from the " Book of Kells:" it is, however, ta be regreted that the more intrieate and minute details, which in fact constitute the great peculiarity of the originat work, have not been rendered

[^27]:    volume Aldred had written and partially crased the pronoun " ic," I, before his own name. No one looking at the fac-simile of the beginning and termination of this entry which I have published in my "Palæographia," could come to the ennclusion that the enery had been writeen in the twelfth or even in the eleventh century

[^28]:    we know that in after-ages this violation of the expres command of the Deity becane common in the pictorial and carved art of Medieval 1:urope."
    $t$ It is rather with the early Mosaic pietures of Italy than with the later (by a century) miatatures of the Carlovingian school, that our mitniatures shouk be compared.

[^29]:    - These, together with the Chinese-like $\mathbf{Z}$ pallern, and the step.like pattern, constitute the only kind of ornament throughout the volume, with the exception of two or three minute rosettes in one of the tessellated pages.
    + The MA(theus) conjoined is given by Humphreys

[^30]:    in his "Illuminated Books," the MI(arcus) in my "Palaos graphia," the "Fuit in diebus" by Aste, and the P'(ures) by show, in his "Dreseses and Decorations," as the initial of the Introduction to the first volumee.

[^31]:    - The famous "Codex Alexandrinus," although bound in four volumes, has the quaternions numbered consecutively.

[^32]:    - So called because it was probably worn as a phylactery or amulet, to protect the person like a cuirass (lorica). Its bitliographical history is curious, Inenis first puilished a few of the verses from a Vienna M.S. of the fifteenth cemtury (Catal. Codd. Theol, Vindul., i. 9. p. 2932). but Mone first published it entire in 1853 , in his " Hymni Larini Medii N:vi," i. p. 367, from the Darmstadt MS. 2106. stated to be of the end of the eighth century, without any attempt to explain the many strange words contained in it, of which the following are specimens: "Deus impenctrabili tutela undique me defende potentia mei gibrae pormas omnes libera tuta pelta protegente singula. Ut non tetri damones in latera mea librent ut solent iacula gegram cephalem cum laris et conas patham ligaram Sennas atque michinas cladam crassum madianum tajius bathma exugiam atque bimas Idumas, \&c"

    Mone's text was copied by Daniel in his "Thessaurus Hymnologicus, p. 111, in 1853, with a conjectural interpretation of the strange phrases, which he thought were cabalistic medical ones, but in a subsequent prige ( $3^{2}$ 4) .

[^33]:    - Harwood, "Mistury of Lichficld," p. 107, and O'Conor, "Scrip Vel Hibern.," i. p. evevii.

[^34]:    - This deseription is, 1 presume, a reprontuction of M Libri's descriptive list, and the last reference may be
    ti) a fac-simile given by Libri, but which is not contained in the catalogrees themselves.

[^35]:    - This plan was first published by Mabillon, and more recently, as well as far more coorectly; by 1)r. leerdinand Keller (Bauriss des Klosters S. Gallen vor Jahr $820,4 t 0 .$. Zurich. $8_{4+}$. text and facesimile of the plan), to whom 1 am much indelated for matters connected with the ancient

[^36]:    - Keller refers to the Codex No 60. in the • Ministerialbibliothek" of schaffhausen, for at ligure if Ienerable Bede seated writing I regret wot (1) have seen this drawimg

[^37]:    - The same appears in the Stow Missal, publivined in fac-simile by OConor The text, twecther with some
    script, is publivhed in detail by Bishop Forle, in the of the trish Litursical texts contained in the same mann

[^38]:    - In the third comparment of my plate I have introduced the border from the commencement of St. John's Gospel, that surrounding the miniature of Saint Luke in the

[^39]:    - The pastoral staves of the Irish Bishops form the subject of a separate chapter in the Appendix to the presert volume.
    + The memoir of Coum Bastard above referred to, and "Le Biston Pactoral" of Messrs. Barrault and Martin, may be advant.ageously referred to on this sulject. An examination and sketel mate by myself of the ivory head of a pastoral staff preseried with the utmost vencration, as that of Se. Gregory the Gireat, in the sacristy of the church of San Gregorio, on the Calian Hill at Rome, enable me to state that it is a production of a much more secent date. being a whorl terminating in a dragon's head, with wide gaping mouth, the open space occupicd by a rant (with curved horns) hulding a cross; thus resembling the Baske specimen, recently in the collection of Prisce Soleskoff (figured twice by Messrs. Barnult and Martin, and twice by Count Bastard), and that of the Ashmolean Mluseum in Oxford, except that the cross is surmounted ly a dove (the symbol of St. Gregory), of which one of the wings is broken off, thus differing from all the other pastoral staves of this type hitherto figured. Count Bastard has pullished a miniature of St. Gregory (Bull. Com. Hist. France. pp-499 and 539).

[^40]:    - Mr. Humplirey's note of the conjunction of the $X$ and I, and the unneecessary repectition of the latter Jetter, is ecroneous, the great initial being entirely formed of the X , as in the Se Call M15. represented in my 20th Ilate

[^41]:    " Abraitam, pater videns
    " populuan
    " Amisabad, po.
    "pulus meus voluntarius
    " Abia. pater dñs." \&e.

[^42]:    - This name 1 lohenaugia has been translated Ihohenau, "Ihigh-meadow:" but I apprehend that it was rather em-
    ployed in reference to the other lrish monastery on the Khinc, named Augia.

[^43]:    - A memoir on this monastery, widh a notice of the fourteen charturs connected with it (first published by, Mabillon, "Ann Ord S Benedicti." ii. App pep

[^44]:    605-;00), was read before the Royal Irish Academy by the Rev Dr. Reeves, on the 26th fan. 1857. Prox.. it 452

[^45]:    - Whether, notwithatanding the later charaeter of as writing this be the identical whlume describerl as the Gos. pels of St Patrick, whech was preserved in the Church of Armayh in the efeventh century, as wated in St. Bermard's life of St. Malachy may be duubteful in is $\mathrm{N}_{3}$ Mr Pectric exhilited at the Royal Irinh Academy, a Ms of the four Cimspels, waid of have been given by St. Patrick to the firm Bisluyp of Clogher, maclused in a heass case of curions workmanslap, called the IOMNACH AIRGID), on which the circumbances of the gift are representert in highly raised

[^46]:    - These three figures wear shoes of the gentane early Irish pattern,

[^47]:    - By way of comparison, I have placed the minia ture of the Betragal of Christ, in the Boonk of Kells, in Iustupositions with this Jrawing (Sie Mate 51, fig 1)

[^48]:    "The rede boke of Darbye in the Peake in Darbyshire.-This benke was sometime had in such reverens in Darbieshire, that it was commonly beleved that whosoever should sweare untruclie upon this bouke should run madd."

    It contains a fragment of the Anglo-Saxon Dialogues between Solomon and Saturn, written in a very ancient hand, in Anglo-Saxon verses, many of which are marked with certain characters which have been described as Runic letters, together with a number of carly musical notes, or neumes.

    It also contains a more recent Latin Pontificalc, or, rather, "Missa," written, as would appear from the prefixed Paschal Table, in the year toSt, together with a Calendar and several curious illuminations.

[^49]:    - Sie Davies, Icon. libell." P isig.

[^50]:    - Careful deseriptiuns of the minatures in shos Ms. are grven by Dr Wiantin. "Treasures of Art in lingland," vol
    up 4 g 62 iii 14 4\% 62

[^51]:    - M. Hent- in his splendid edition of the "Ianitation du Jésus Chrish," published by Cirmer, has given a vers fine initial S of the tenth or eleventh century, from a P Pater

[^52]:    If une Petre Davitieum librum conscrigsit habendum
    E cce sacer tibi cui claves concessit Olympi
    R ex Christius simul ac terra; supplex Hokisels
    n P'atris egregii Blktini fisus amore
    $V$ nica spes mundi nam Christus in hoc titulatus.
    E celesix sibinct sponsam sancivit in avum
    U nus et bic rerum pater est qui cuncta guhernat
    s $\bar{\Gamma}$ el sanctus summo descriptus honore
    s. ic pater Orpentes Christi solamine fultus

    C onnobii qui sithiensis sic concio sancta
    R ite deo psalis, quorum penctralibus altus
    I stud opus exeptum, domino patrante peregi
    P ax sit multa patri precor Opherto super alhum
    $S$ it que salus cunctis Sithiu degentibus omnis
    I $n$ Christo valeat mihi quisque juvamen adansit
    $\gamma$ artara possideant me quisque furstverit ex hine

[^53]:    - From a series of articies on Musical Instruments contained in the first and second volumes of the "Annales Arehaxologiques" of M Didron, it would appear that there are drawings of similar instruments in MSS' in the Libraries

[^54]:    - In the printing of the plates the purple tint has incorrectly been extended beyond the borders of the design.

[^55]:    - This is probably one of the earliest representations of a mitre in its simplest furm. In carlicr drawings. bishops are represented without any head-covering, and there is no mention of the mitre in the Denedictional of St. Ethelwold.

[^56]:    - The figure is partially copied of full size in the " Pictorial History of lingland," ip. 243. bus is erroneously referred to the Cottonian MS. Claudius, A. 3. The Chaudius portrait of Dunstan is quite different.
    + Regarding the translation of the Rule of St. Menedict into Anglo-Saxon, we read in the "Historia Eliensis,"-

[^57]:    - Is this intended for a palm-branch: a peacock or ostrich-feather (subseciuently used as a badge by

    Edward 111, and succeeding monarchs); or is it a willow wand, or a branch of the planta genista?

[^58]:    - "Proemium et cpilugum evalgavit in notis suis ad Eadmeri historiam novorum el. Joh. Seldenus."-Cott. Cat

